A Handbook on staff Notation
For
Indian Music

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

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A HANDBOOK ON STAFF NOTATION
FOR
INDIAN MUSIC

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With exercises for practice, and notated examples of
traditional Hindustani pieces

आम्नाय-ग्रन्थालय,
भरतनिधि, करौंदी
वाराणसी-5

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BY

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भरतनिधि, करौंदी
वाराणसी-5

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PREFACE

Through the international educational exchange service started after the Second World War under the initiative of U.S. Senator Fulbright, I was able this year to respond to the plan of Shrimati Lilavati Munshi, Vice-Chancellor, to bring a Western musician into the Sangit Shikshapith of the Bharatiya Vidya Bhavan. I was to learn as much of Indian music as I could, and, in turn, bring something of the Western point of view into the teaching procedures of the Sangit Shikshapith. This text is a result; it is both a digest of some of the things I learned about Indian music, and a presentation of the principles of an adapted staff notation, following textbook procedures well-known in the West.

The dual nature of my project has given the book a possible dual function; it may serve as an introduction for Westerners to Hindustani (North Indian) music,* as well as to demonstrate a form of staff notation to Indian musicians.

Since the book was developed in my classes at the Bhavan this year, the body of the text takes no account of the Western reader. The language is that mixture of Indian musical terms in English prose which is the vernacular where English-speaking Indians talk about their own music. This is as it should be, because there are no European musical terms exactly equivalent to many of the Indian terms. To solve the problem of this vocabulary for the occasional Western reader, notes on the Indian musical terms are given in an appendix in the order they occur in the text, with reference to the page and line. The appendix also includes *tabla bols*, and transliterations of the song texts which are printed in Devanagari script under the music. This appendix is intended to serve not only the Western reader, but also the English-speaking South Indian musician, to whom the Hindustani terms may not in every case be familiar.

2

The Western musician who looks into this book will be surprised that without scanning through the text, he cannot at once make out what the notation means. He may think: why introduce staff notation to Indians if it is not going to follow the orthodox methods of the West? As he comes to know the musical conditions better, he will see why I have made various changes in standard Western notation. Perhaps, too, he will be tolerant of my enthusiasm over the opportunity in this fresh situation to jetison some of the useless historical cargo carried by Western notation.

Indian music has no fixed pitch, every tone being relative to the tonic note, *sa,* which can be adjusted to the comfort of the singer or player. Would there be any reason, then, to teach Indians the whole battery of Western clefs, all of which are associated with specific pitch ranges?

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* There are two kinds of introductions : one attempts completeness in lightly surveying a whole area, avoiding technical points; the other does not pretend to cover everything, but takes up basic technical points. As an introduction to Hindustani music, this book falls into the latter category.

Every rhythmic occurrence in Indian music is related to certain time units called *matras*. Would there be any reason to have these units represented on one occasion by one note-symbol, and on another occasion by a different one? The variety of metric units in modern Western notation is to a large extent an unplanned result of historical circumstance. Some composers feel that the appearance of smaller or larger note-values representing the metric unit is important in showing the character of the music. Any such importance, however, springs from associations common only to modern Western musicians. That importance fades rapidly when one stands in front of a class of Indians who are hoping to grasp the logic of a foreign notation.

In the case of accidentals, I have introduced symbols based on Indian words instead of the Western ones deriving from the letter *b*. Admittedly, Western symbols would have done just as well. But, as small objects in a room may give it an atmosphere, so these marks seem to lend the notation its own character. I have not hesitated at the same time to use a few standard European abbreviations from the Italian, such as *D. C.* and *D. S.* The result is no doubt a mixture. But the whole project of introducing into Indian music a notation system of European origins makes a certain amount of mixing inevitable. Let us hope that any concessions made are in the interest of Indian music—not European—as the notation is intended to be used by Indians.

So much by way of explanation to Western readers. With the aid of the notes in the appendix, they will easily be able to assimilate whatever the book has to offer them. For Indian readers, to whom much of the above discussion may have been cryptic, I shall have to justify this work in other ways.

3

My relatively short stay in India has been sufficiently long for me to realize that to most of India's practising concert musicians, an argument for or against a particular notation is pointless. In the practice of their sophisticated art, writing down and reading music has little use; any notation would be only a clumsy impediment to them in performance.

At the same time, the regal exclusiveness of the older generation of Hindustani musicians has been penetrated to the point that schools of music now exist in which much that used to be secret is openly demonstrated. Even such a virtuoso as Ali Akbar Khan, inheriting a didactic tendency from his father, descends from the heights to concern himself with a school in which the elementary steps are systematically taught. The Sangit Shikshapith of the Bharatiya Vidya Bhavan is perhaps typical of those new institutions resulting from the work of Bhatkhande, which dates from the beginning of this century, to develop a general system of music education in India. Bhatkhande, as well as that venerable master, Allaudin Khan, knew the value of notation as a teaching device, however useless it may be to a concert performer. In the South, the value of notation for preserving a large repertoire of fixed pieces seems to have been realized even before Bhatkhande's time, some publications appearing before the turn of the century. It is clear that the use of notation in teaching, and for the preservation of fixed elements of the repertoire will continue, and will become more and more important as general musical education spreads in India, and as more knowledge of India's music spreads to the rest of the world.

In this light, then, there is some point in considering the relative merits of various types of notations. The use of notation is not so firmly established in India, as yet, that the last word has been said on the standard form it should take. There is still some spirit of competition among the existing systems. In this competition, however, five-line staff notation has never really had a proper start. This is not to say that no one has demonstrated before that Indian music can be written in staff notation, or that no one has attempted before to adapt European notation to the purposes of Indian music. But the form of such previous efforts has not been that of a textbook usable by readers with no previous experience of staff notation.

What does a staff notation have to offer that is not taken care of by the script systems now in general use?

4

I believe that staff notation can lead to a greater fluency in reading than can be achieved by means of any letter notation; its graph-like structure enables rapid scanning of the *direction* of tonal movement without necessarily reading each individual syllable or tone. In spite of the very rapid speeds with which Indian musicians can execute *sargam*, when the eye is involved as a medium between page and tongue, the speed diminishes. In fact, my observation has been that even good Indian musicians, reading a piece previously unknown to them, have to go quite slowly at first. It is only after they have partially memorized the piece that they "read" it. By then the notation is no longer very essential.

It may be argued that I am trying to impose Western standards of reading on Indian musicians, to whom mere fluency is not of the same importance as it is to Western musicians. That may be true enough at this time. But already in the lighter spheres of radio and film, it is necessary for musicians to read as fluently as possible to avoid costly wasting of rehearsal hours. And who knows in what ways the development of India's music in the future may involve serious musicians in activities which also place a higher premium on fluent reading?

Another point by which a notation must be measured is the precision with which it can preserve a style of the past. It is here that a type of notation giving precise time values to most of the notes — even the tones in *gamakas*, if desired — gains in value over systems relying on devices which assure the proper coincidences with the main beats, but which do not give every detail of the time values between the beats.

It is a fact known to musicians trained under the aegis of Bhatkhande that many details do not show in his rather generalized notations of traditional pieces. An illustration of the flexibility of staff notation with a European system of note-values is provided in the *vilambit* pieces at the end of Chapter VI of this volume. All of the pieces come from the second book of Bhatkhande's epoch-making series.* But here they are recorded in versions sung to me by the principal of the Sangit Shikshapith, Professor Chidanand Nagarkar, who, as a pupil of Ratanjankar, and a musical "grandson" of Bhatkhande, so to speak, knows the performance traditions thoroughly. These versions are written in staff notation with a degree of explicit detail which, I may venture to say, would defy re-transcription into any script notation. A comparison of the two notations, in any case, will be interesting, and may throw some light on the relative capacities of each of them.

A notation must stand or fall on its value to the music for which it is intended. But the possibility of circulation outside the particular cultural orbit should also be considered. Staff notation is the international alphabet of music, and it is my hope that the somewhat modified form of it presented here will serve well both to care for the special features of Indian music and to provide a bridge to other musical cultures.

5

There remains for discussion one matter of great concern to many Indian musicians. It is the question of notating the exact *shrutis* assigned by theory to the various tones of the *ragas*. In my talks with Indian musicians, this matter has often been brought up with the implication that such distinctions of intonation are unique to Indian music. Western five-lined staff notation is regarded as unsuitable for the representation of twenty-two *shrutis* (pitches) within the octave, as well it is. I have taken little account of variations in intonation here, because I believe the experience of the West has shown this to be an unnecessary complication in notation.

What most Indian musicians do not seem to realize is that except on tempered keyboard instruments, Western music has approximately the same variety of pitches within the octave as does Indian music.† Western notation has not attempted, normally, to show these variations of intonation. The consensus has generally been that sensitive ears would make these distinctions, while others would scarcely be helped to hear by a more complex way of writing that which they could not perceive in the first place.

There are occasionally tones in *gamakas* in which intonation sensitively adjusted to the drone is not the issue; these tones are pitch deviations of less than half a tone (half-tone = *ni-sa*), which are about the width of the characteristic undulation of the pitch in Western tone known as *vibrato*. Such *gamakas* can be indicated by signs, or written out literally in full notes. If they are written out in full notes, plus and minus signs can be used to make their specific intonations clear. The latter practice has been followed in the notation given here. I intentionally avoided the use of *gamaka* signs in order to demonstrate how explicit full notation can be. Needless to say, *gamaka* signs, if clearly understood, can save a great deal of trouble in writing and in reading. The danger is always present, though, that the sign will be misinterpreted, or in the future (this has happened in the history of Western music), its meaning completely forgotten.

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* Pandit V. N. Bhatkhande, *Kramik Pustakamalika*, six volumes, Sangit Karyalaya, Hathras, 1912.

† I read a paper to that effect at the 1959 annual conference of the Madras Music Academy, entitled *Untempered Intonation in the West*, to be published in Volume XXXI of their *Journal*.

6

This text follows the scheme of introducing exercises for practice after the presentation of each new point. The number of these exercises is nominal; there are enough of them to illustrate the kind of practice that is required, but not necessarily enough to assure mastery of every problem. Should the book be used for a class, it will almost certainly be necessary for the teacher to supply more exercises along the same lines. An individual reader might profit by doing the same for himself.

I shall consider this book to have achieved its highest success if it quickly outlives its usefulness, being supplanted by larger and more thorough books written by Indians making use of some of its principles.

7

I wish to give thanks to Shrimati Munshi and other officers of the Bharatiya Vidya Bhavan for their liberality in supporting a publication project as experimental as this one. I also owe a great debt of thanks to Professor Nagarkar for the many hours of his time given to me during the year. He supplied intact the ten pieces at the end of Chapter III to fill my need at that point for *raga* examples having no more than two notes to a *matra*, he patiently dictated *tabla bols* to me, and, as mentioned before, he sang the ten *vilambit* pieces from Bhatkhande to me, so that I could notate them in the sort of style in which they are actually performed. Professor Nagarkar and the whole teaching staff of the Sangit Shikshapith were extremely tolerant and cooperative through what was no doubt a serious intrusion into the regular work of their school. Finally, I want to thank Shri S. G. Tolat, who handled the production problems with the highest efficiency, making possible the completion of publication before my departure from India.

I take the book with me as a treasured souvenir of the year's work, and leave it behind with the hope that it will be useful, thereby partially repaying my debt for an enriching year in India.

Bombay
JUNE 1, 1960 HOWARD BOATWRIGHT

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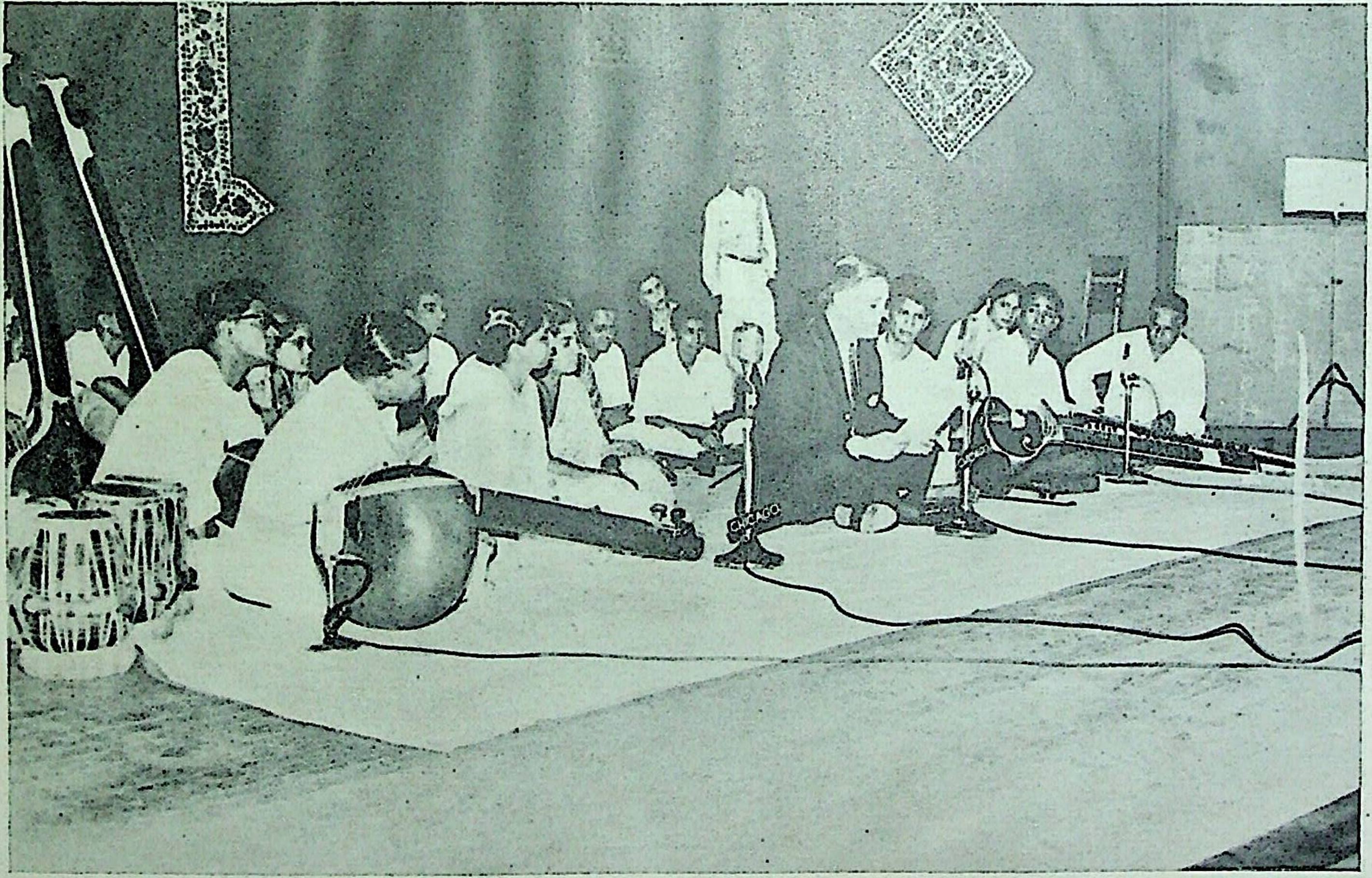
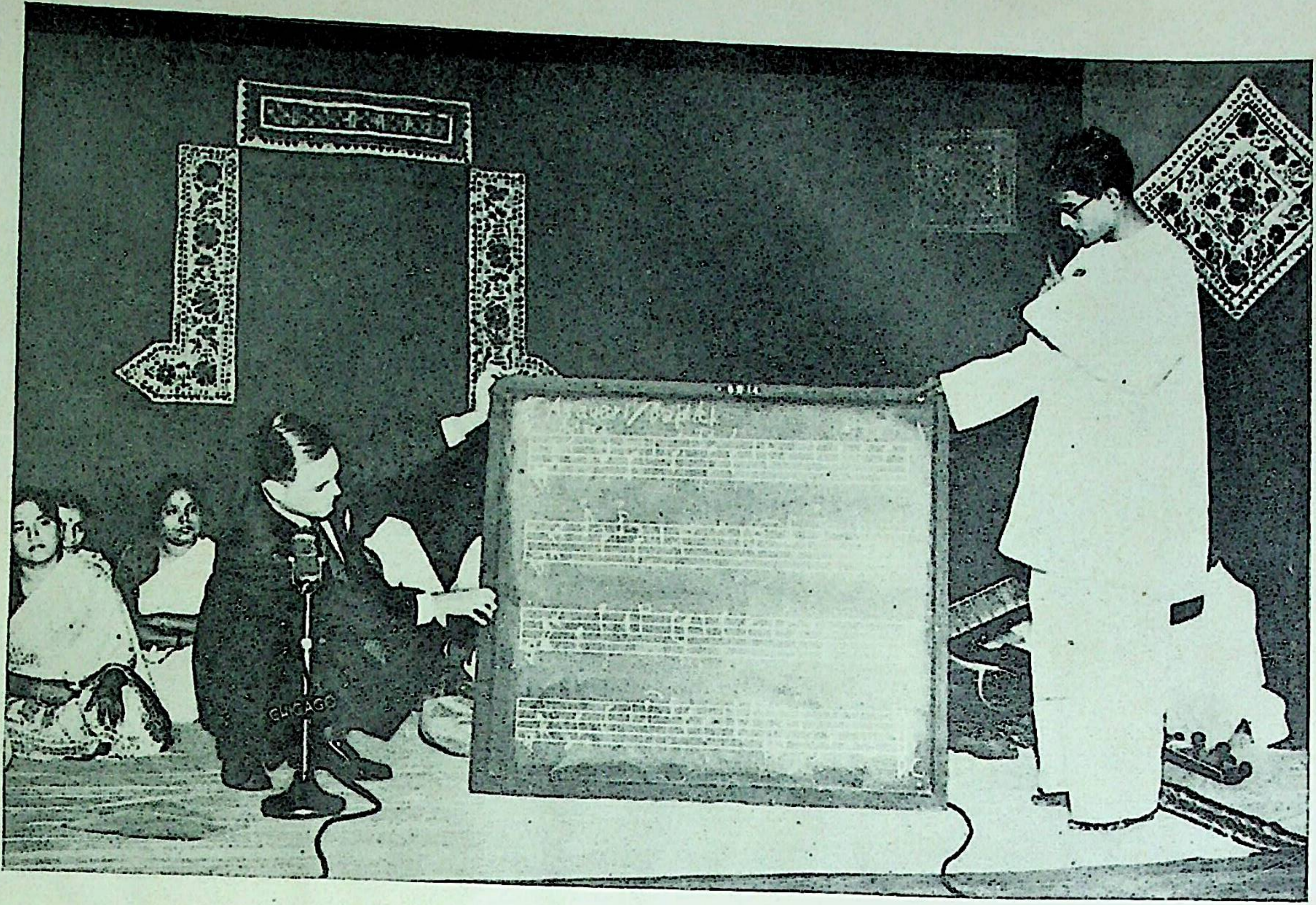
A HANDBOOK ON STAFF NOTATION

FOR

INDIAN MUSIC



Prof. Boatwright with the students of the Sangit Shikshapith of the Bharatiya Vidya Bhavan



Prof. Boatwright explaining his system of staff notation for Indian music

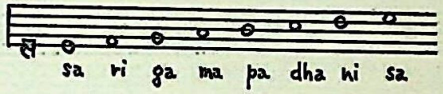
I

We use a bracket of five lines, with four intervening spaces, called the *staff*.

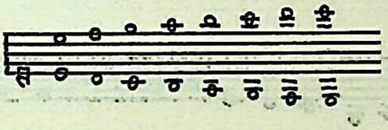
The lowest line of the staff is shown to represent *sa* by placing a Devanagari script letter upon it. The script letter then serves as a *clef* sign.

Each line and each space represents a shuddha tone, or those of the thata, *Bilawal*.

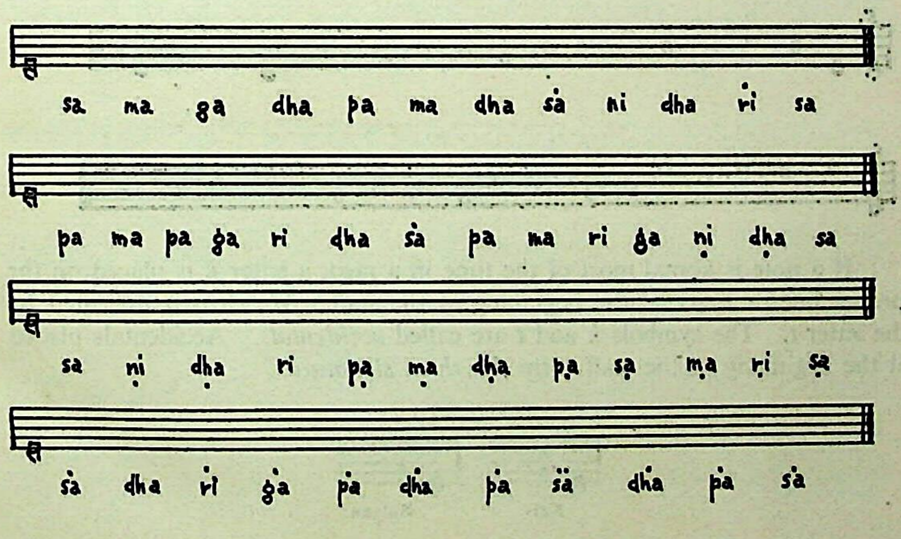
We first begin to write on the staff with an oval-shaped note-symbol, which we will assume to have a time duration of four matras.

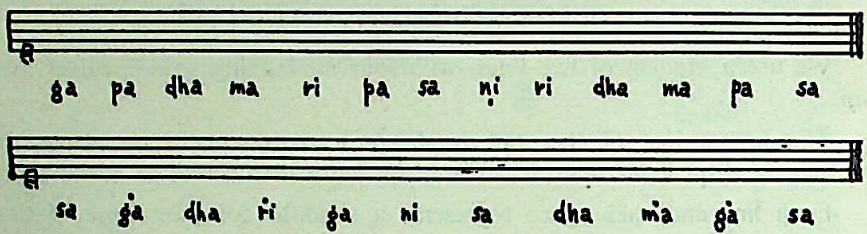

स
sa
ri
ga
ma
pa
dha
ni
sa

Tones higher or lower than those on the staff can be shown by using short lines for each individual tone, called *ledger lines*. With ledger lines, the tones of three octaves (saptakas) or more, may be written.

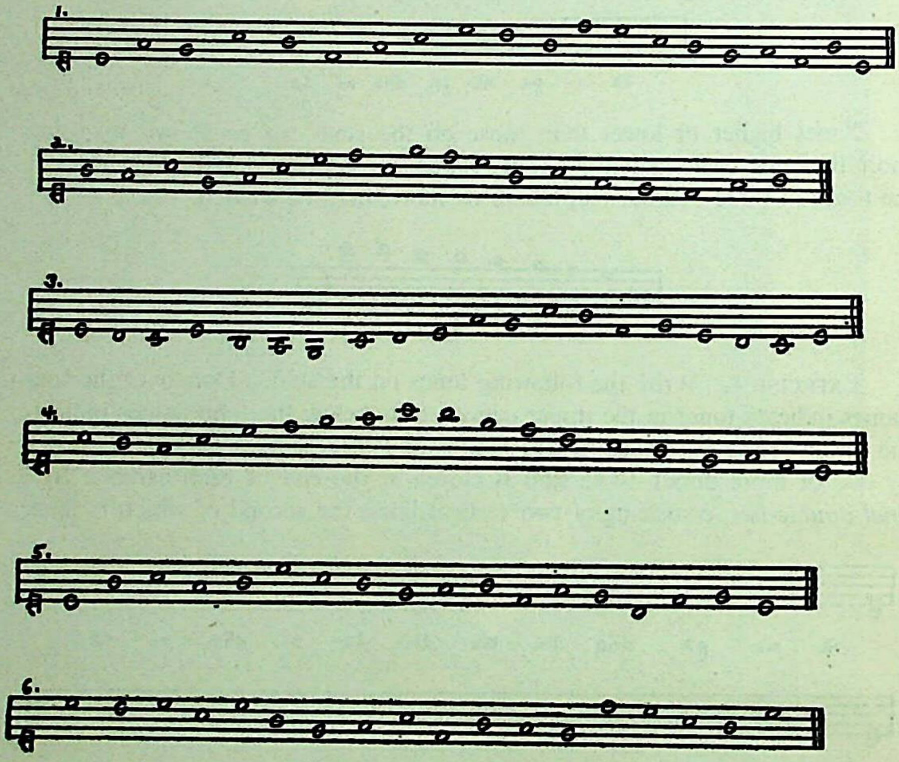


EXERCISE 1. Write the following tones on the staff. Dots over the tone names indicate tones in the upper octave; dots below the tone names indicate the lower octave. (Tones in still higher or lower octaves may be indicated by two or more dots.) The staff is closed at the end of each exercise by a *final double-bar*, consisting of two vertical lines, the second of which is thick.

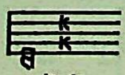

स
sa ma ga dha pa ma dha ṡa ni dha ṙi sa
स
pa ma pa ga ri dha ṡa pa ma ri ga ṇi ḍha sa
स
sa ṇi ḍha ri p̣a ma ḍha p̣a ṣa ṃa ṛi ṣa
स
ṡa dha ṙi ġa ṗa dhȧ ṗa sä dhȧ ṗa ṡa

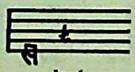

ga pa dha ma ri pa sa ṇi ri dha ma pa sa
sa ġa dha ṙi ga ni sa dha ṁa ġa sa

Exercise 2. Sing the tones written in the above exercise, and those given below.

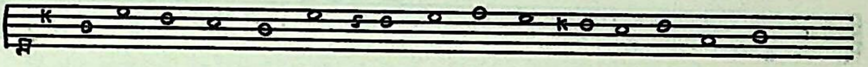


If a note is komal most of the time in a raga, a letter *k* is placed on the proper line or space at the beginning of the staff. *Ma tivra* is indicated by the letter *t*. The symbols *k* and *t* are called *accidentals*. Accidentals placed at the beginning of the staff form the *thata signature*.


Kafi

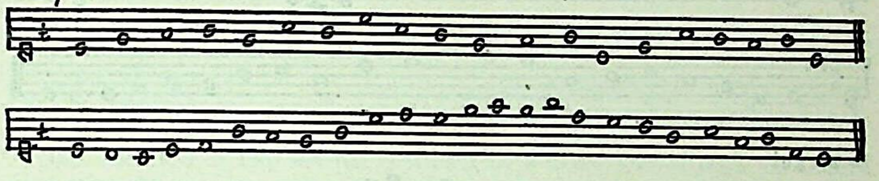

Kalyan

If a tone indicated as komal in the thata signature changes to shuddha in the course of a piece, an accidental formed from the letter *s* is placed before it. When the tone becomes komal again, *k* should be placed before it as a reminder, even though the accidental is present in the thata signature.

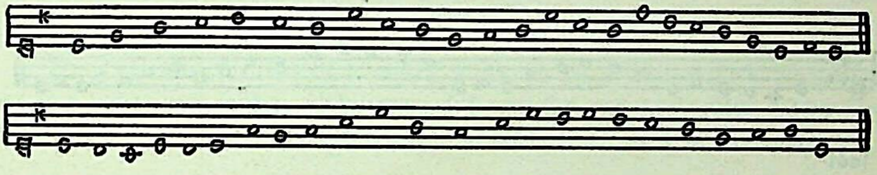


Exercise 3. Sing the following examples in various thatas, given in staff notation.

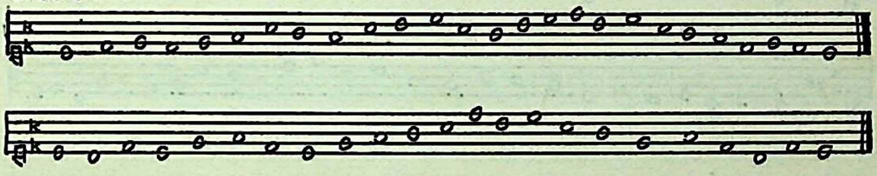
Kalyan



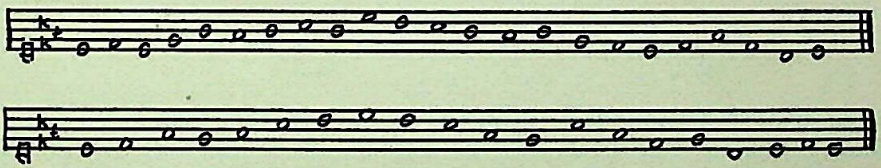
Khamaj



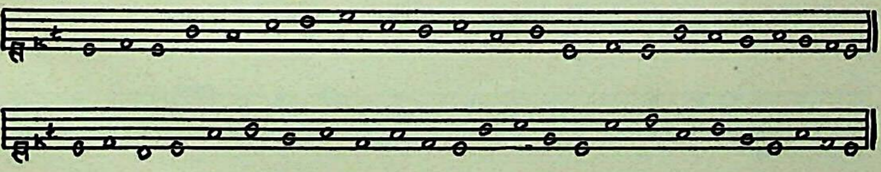
Bhairav



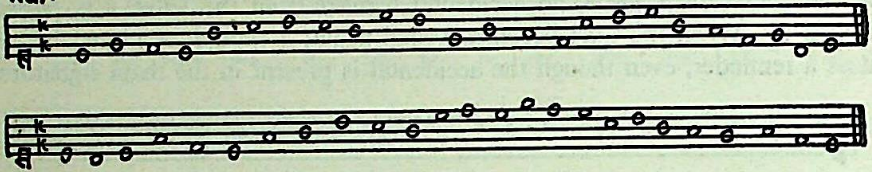
Purvi



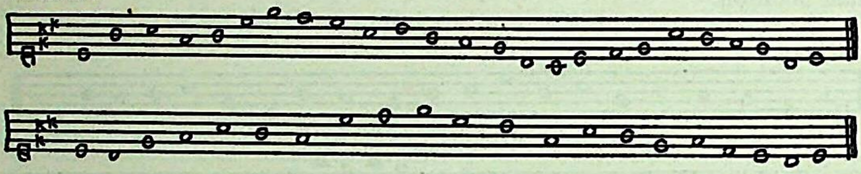
Marva



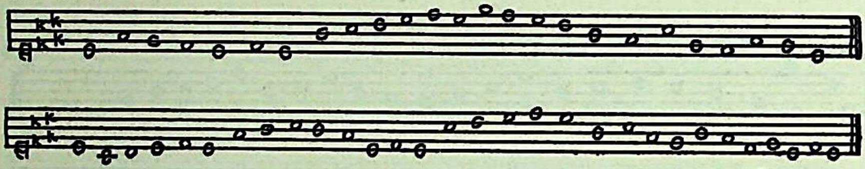
Kafi



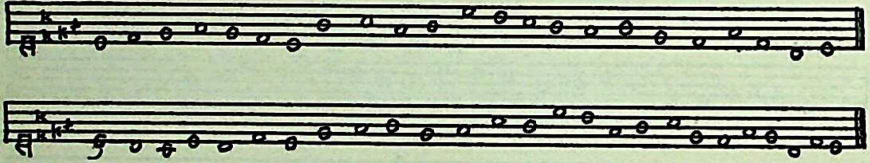
Asavari



Bhairavi

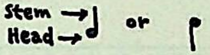


Todi



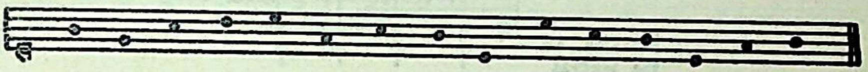
II

The time duration of one matra is indicated by the note-symbol given below. The note-symbol has two parts: the *head*, and the *stem*.

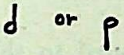


If the note is below the third line of the staff (*pa*), the ascending stem emerging from the right side of the head is used. If the note is on or above the third line, the descending stem emerging from the left side of the head is used.

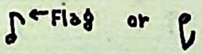
Exercise 4. Place correct stems on the following notes.



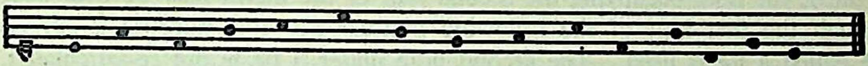
The duration of two matras is shown by a note-symbol with an undarkened head. The stem is treated in the same way as for the one-matra-note.



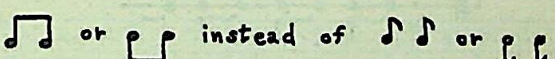
The duration of one-half a matra is shown by a note with a blackened head, a stem, and a *flag*. The stem follows the previous rules. The flag is always on the right side of the stem, whether it ascends or descends.



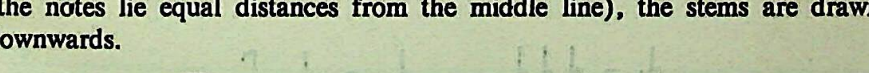
Exercise 5. Add stems and flags to the following notes.



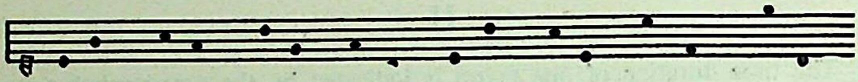
Half-matra-notes usually occur not singly, but in pairs, filling out the whole matra. When they occur in pairs, the flags are replaced by a *beam*, which connects the stems.



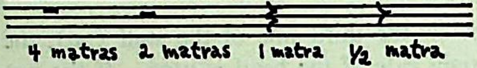
If the beamed notes are on opposite sides of the middle line, the direction of one stem has to be changed, as both stems must go in the same direction when a beam is used. The direction of the stems will be dictated by the one lying farthest from the middle line. If the case is ambiguous (the notes lie equal distances from the middle line), the stems are drawn downwards.



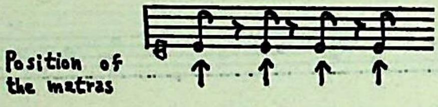
EXERCISE 6. Beam the following pairs of notes.



Symbols for silences, or *rests,* equivalent in duration to the note-symbols given thus far are as follows:

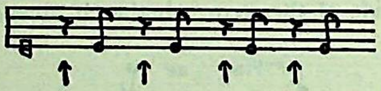


The half-matra-rest may complete the matra when a half-matra-note is used. For example:

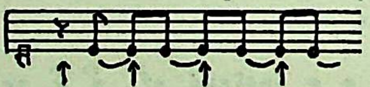


This is a basic rhythm of one tone per matra, but that tone is sung with a clipped style of articulation, called *staccato.* (A smooth, unbroken style of articulation is called *legato.*)

The half-matra-rest may be used to show the kind of rhythm which falls between the matras. For example:

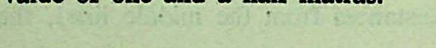


If it is desired to perform this rhythm in smooth style, without rests (legato), the note occupying the second half of the matra may be held over through the first half of the following matra. For this purpose a curved line called a *tie* is used. The second note under a tie is not re-articulated, but held over from the previous matra as one continuous tone.

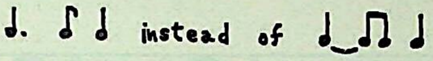


Rhythm which falls in conflict with the matras, as in the above example, is called *syncopation* (Greek: *synkope,* a cutting up).

A dot placed after a note adds to it half again as much time value. A two-matra-note with a dot becomes a three-matra-note; a one-matra-note with a dot has the value of one and a half matras.

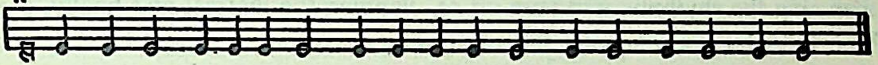


A dotted note is sometimes used in the place of two notes connected by a tie.

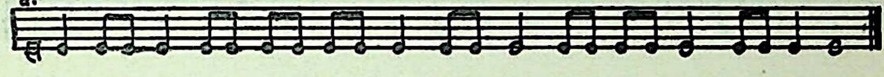


EXERCISE 7. Clapping the matras, sing the following exercises on *sa*. It may be helpful to mark the position of the matras by small strokes under the appropriate notes or rests. This device is simply a practice aid, not a device of actual notation.

1.



2.



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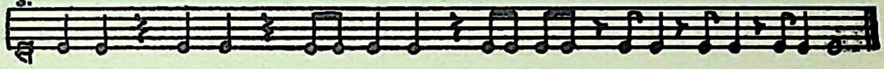

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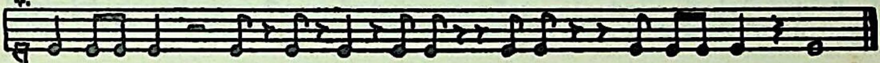

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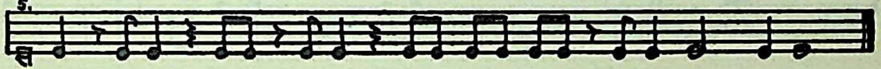
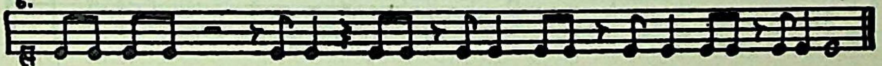


6.



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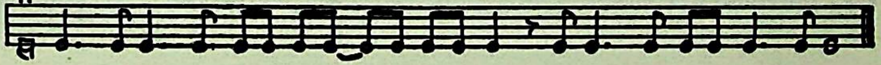

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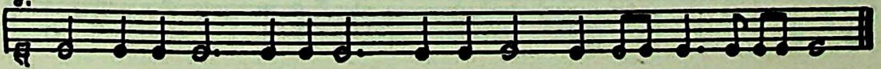
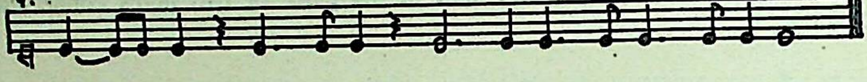
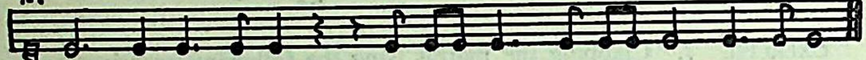


9.

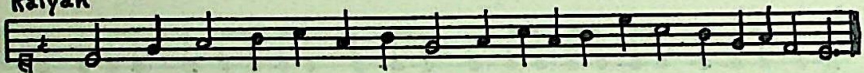


10.

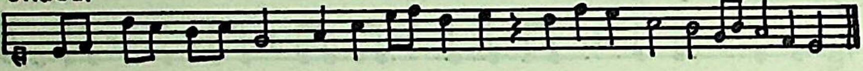


EXERCISE 8. Sing these exercises in various thatas, clapping the matras. In practising, it may be helpful at first to separate the problems of melody and rhythm. Sing the notes slowly without counting the matras; then sing the rhythmic structure on *sa*, clapping the matras; and finally, combine the processes, singing the exercises as written.

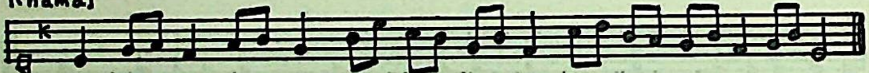
Kalyan



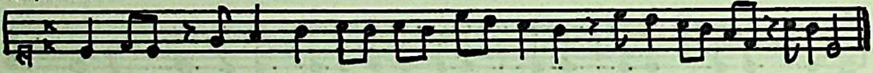
Bilawal



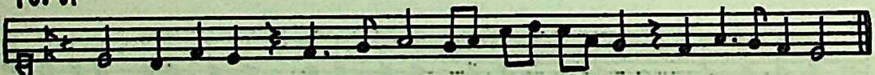
Khamaj



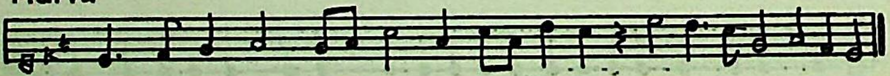
Bhairav



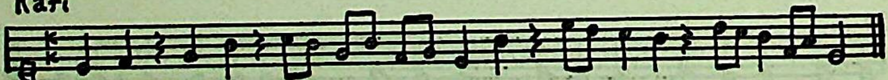
Purvi



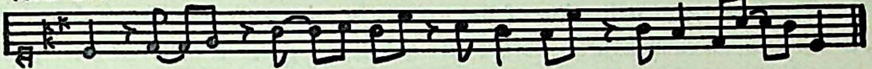
Marva



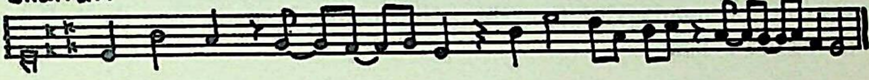
Kafi



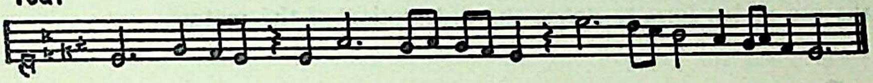
Asavari



Bhairavi



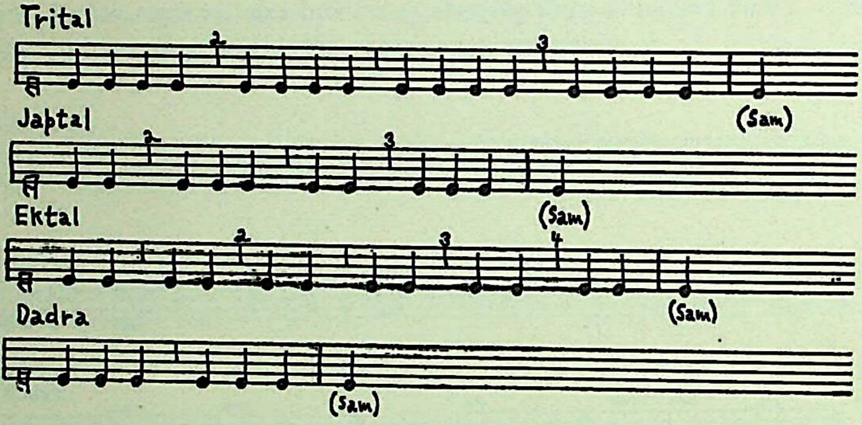
Todi



III

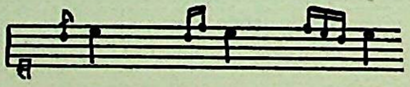
To show the distribution of the matras in tala, we make use of *bar-lines*. At the end of each avarta, before the sama, we place a full bar-line, going through the whole staff. Before each tali or khali, we place a *half bar-line*, going down through the staff to the third line. Over the half bar-lines, we mark the numbers of the talis. No number is given over the half bar-line before a khali.

Here are some common talas of Hindustani music in notation, showing the use of bar-lines to define the distribution of the matras.

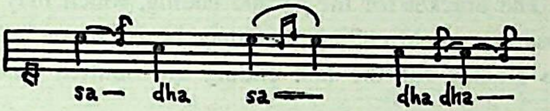


Gamakas of one to three tones with values of less than half a matra can be shown in notation by using *grace notes*. These note-symbols are only about half the size of regular notes, which makes it easy to distinguish in reading between the gamakas and the main notes of the melody. The grace notes are given further individuality by writing their stems in the direction opposite to that which is correct for regular notes.

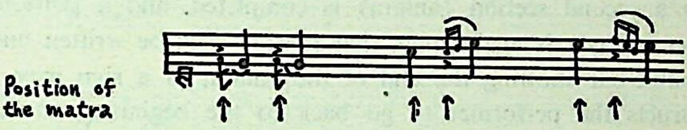
The single grace note is written as a small half-matra-note with a slash across the stem. Groups of two or three grace notes are connected together by two beams.



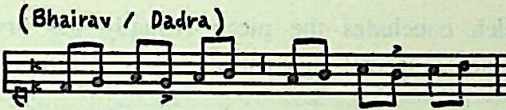
A curved line, similar to the tie, called a *slur* is placed over (or under) the grace notes and the note-head of the main note to which the gamaka belongs. In sargam, this main note determines the syllable to be used for the grace notes.



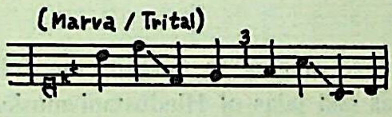
Grace notes often occur between the main notes, which fall directly on the matras. In some cases the grace note itself falls on the matra, and the main note comes slightly afterwards. In these cases, a small wedge-like symbol called an *accent mark* is placed next to the head of the grace note.



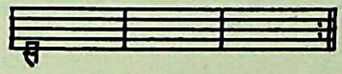
The accent mark is also used to indicate an unusual stress on a particular tone. Here, for example, are stresses falling between, rather than on, the matras in *Dadra*.



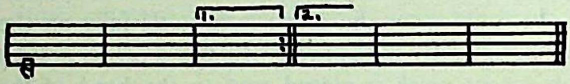
In singing, the voice often slides over pitches between the tones in a manner not suitably shown by grace notes. Most of these slides can be taken for granted, and need not be included in the notation. But if there is a slide of special importance, because it is to be performed slowly and conspicuously, or because it covers a wide interval, it may be indicated by a line drawn through the staff between the tones.



When a section of a piece (sthayi) is to be repeated once, the double bar at the end of that section has two dots enclosing the middle line.



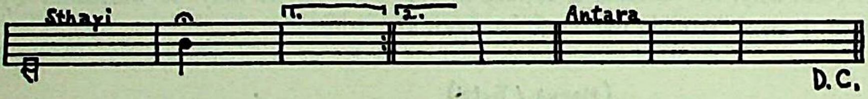
Sometimes a section ends one way the first time, and another way the second time, on the repetition. The two endings are shown under brackets with numbers. The bracket for the second ending, which may be long, need not extend across the whole ending, but may be left open. Of course, the notes under the bracket for the first ending are omitted when the second ending is used.



When a second section (antara) is completed, and a portion of the first section (sthayi) is again sung, that portion may be written out in full after a double-bar showing the end of the antara, or a sign may be used which instructs the performer to go back to the beginning of the piece. The previously given repeat sign will not suffice in this instance, as it only means to go back to the beginning of the particular section. To indicate a return to the very beginning of a piece, skipping over all intervening sections, we use the letters *D. C.*, from the Italian, *Da Capo*, "to the head."

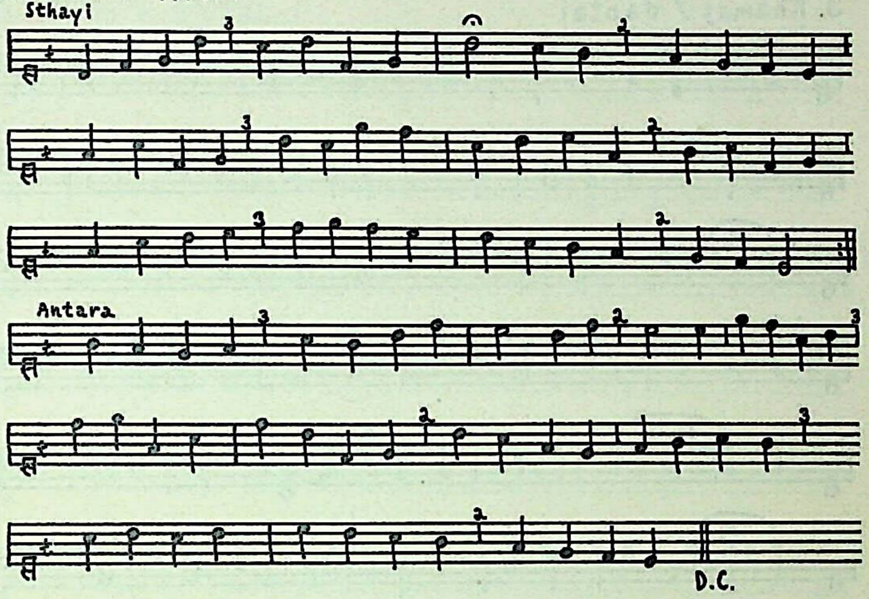
On the tone which concludes the piece (usually the first sama after the beginning) we place a special sign called *corona* (Italian: "crown").

The illustration below gives the framework of notation for a piece which has a first part, repeated with a different ending, a second part, and a return to a portion of the first part, concluding on the first sama, which is indicated by a corona.

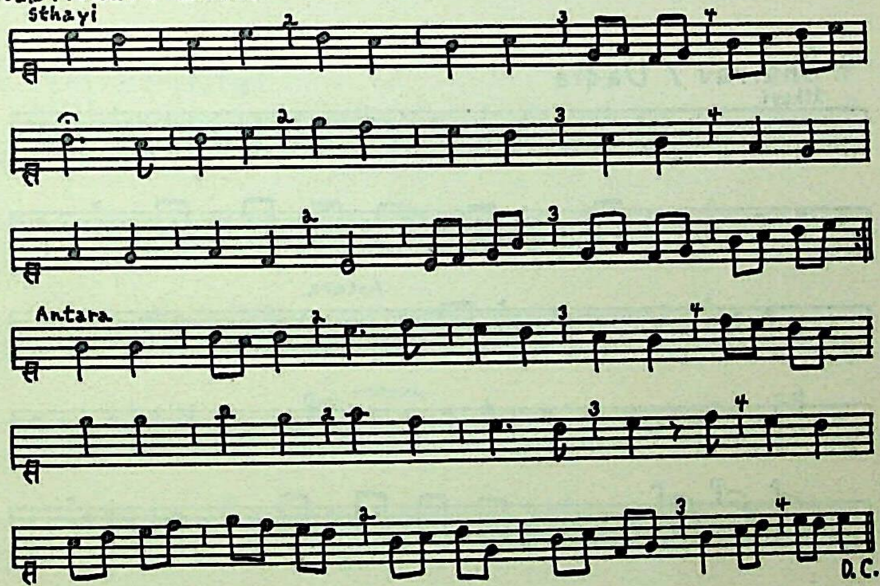


EXERCISE 9. Practice singing in sargam the following short pieces written in principal ragas and talas of Hindustani music. The speed for all of the pieces is madhya laya.

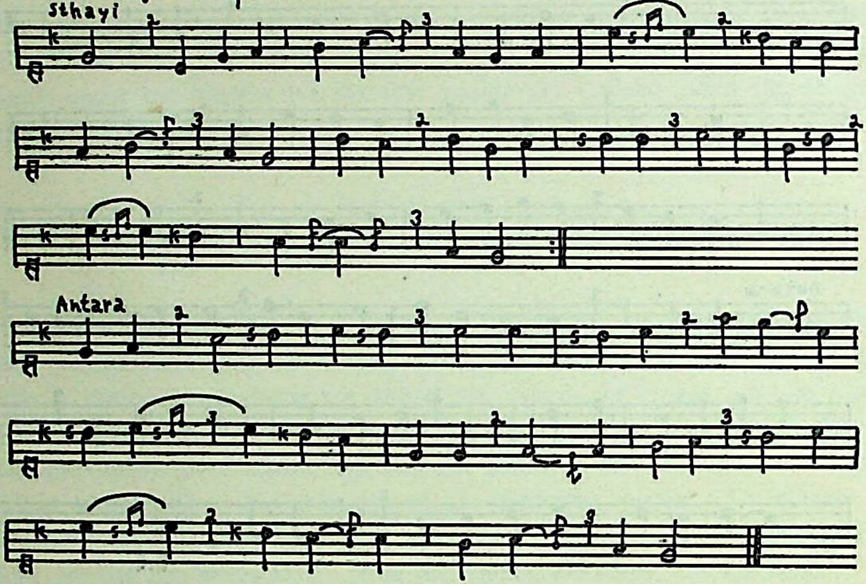
1. Yemen / Trital


Sthayi
Antara
D.C.

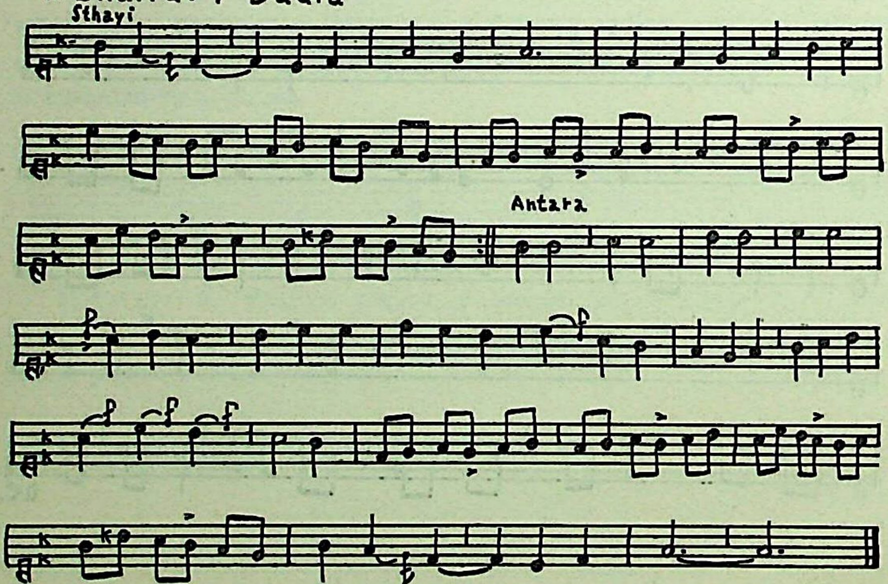
2. Bilowal / Ektal


Sthayi
Antara
D.C.

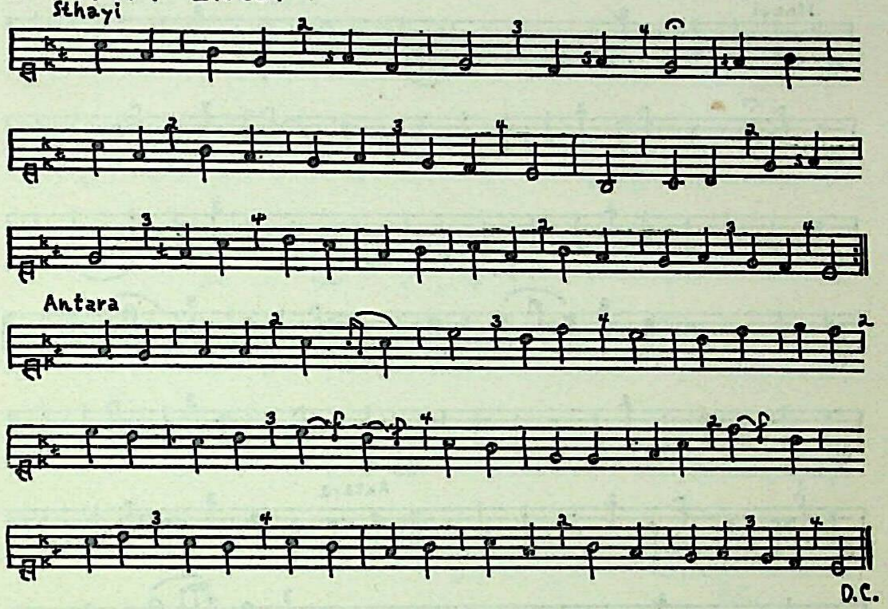
3. Khamaj / Japtal


Sthayi
Antara

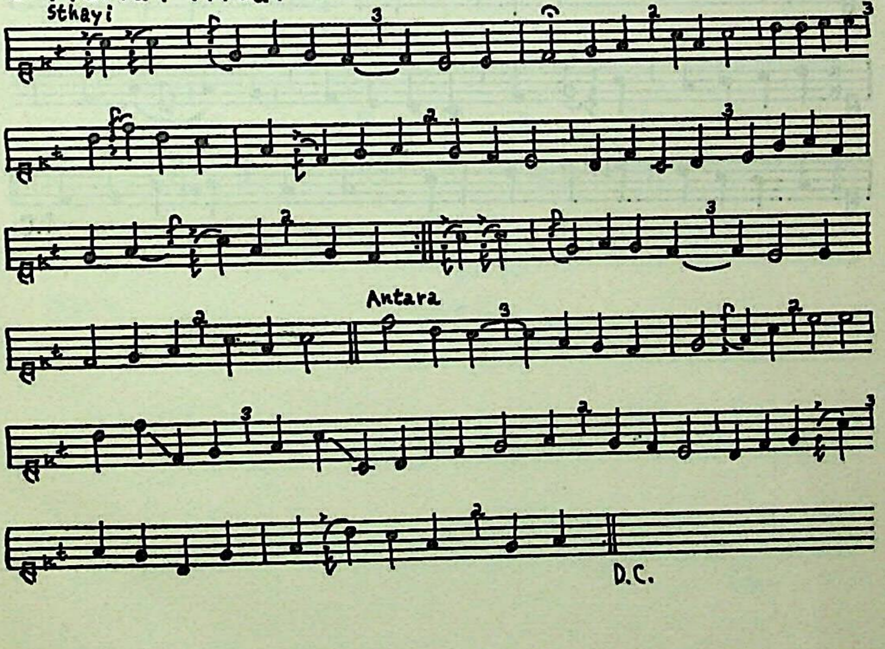
4. Bhairav / Dadra


Sthayi
Antara

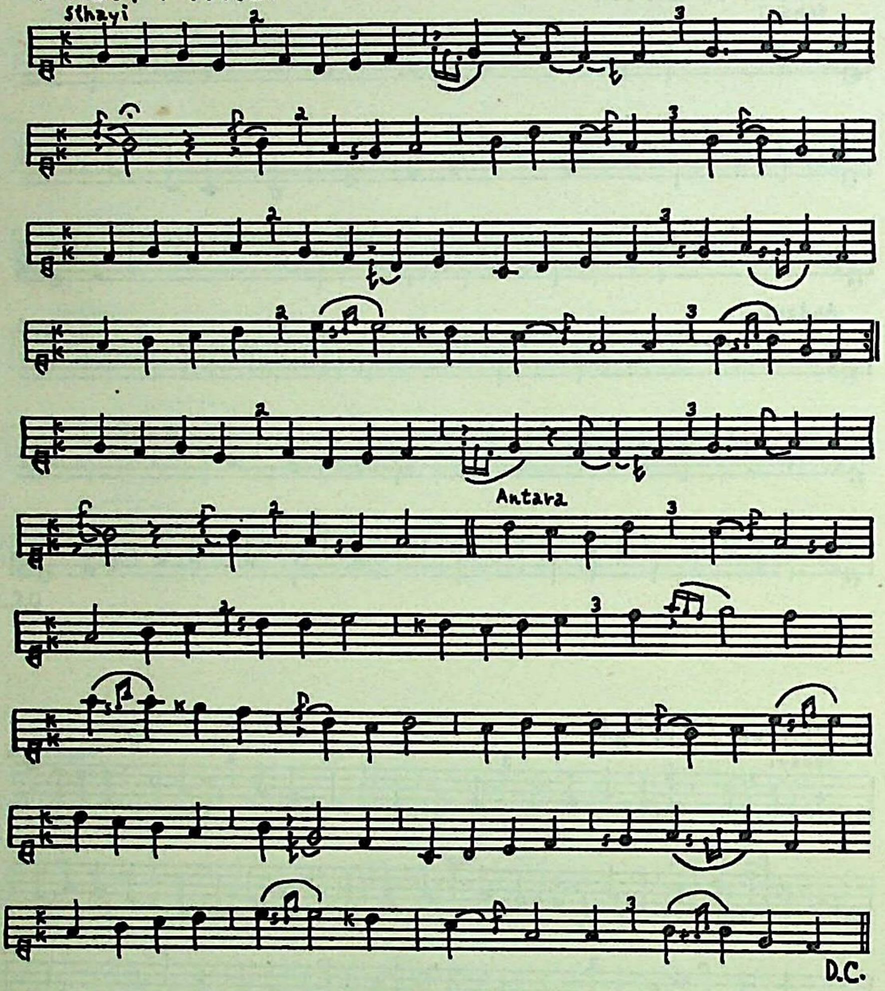
5. Purvi / Ektal


Sthayi
Antara
D.C.

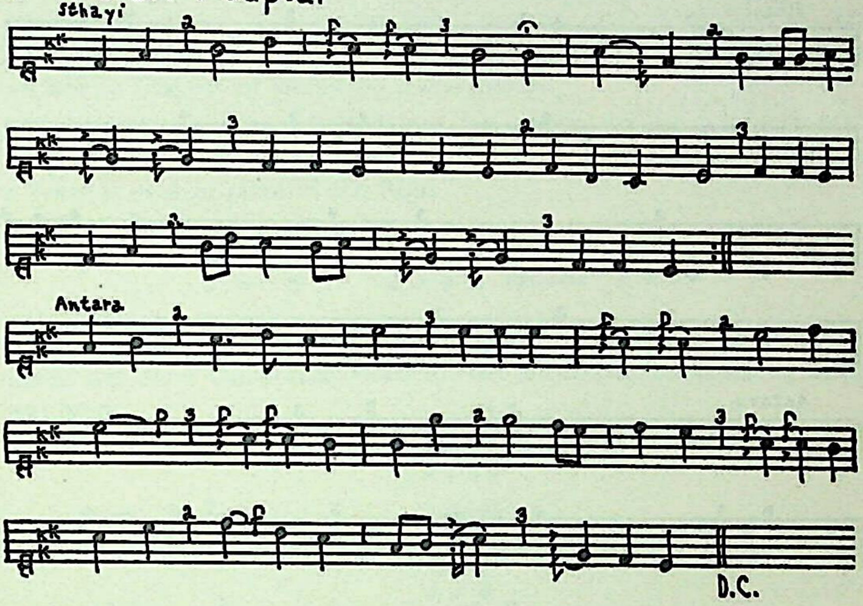
6. Marva / Trital


Sthayi
Antara
D.C.

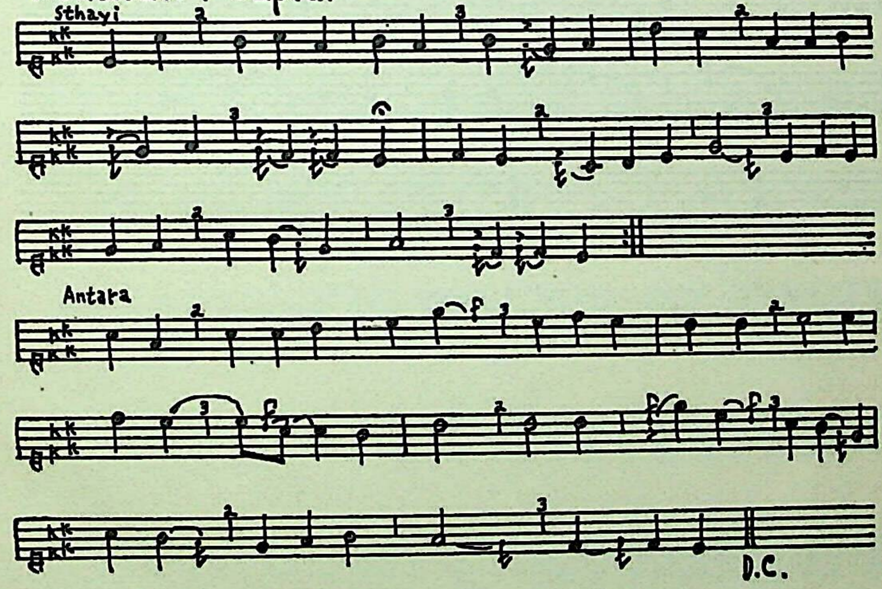
7. Kafi /Trital


Sthayi
2
3
Antara
D.C.

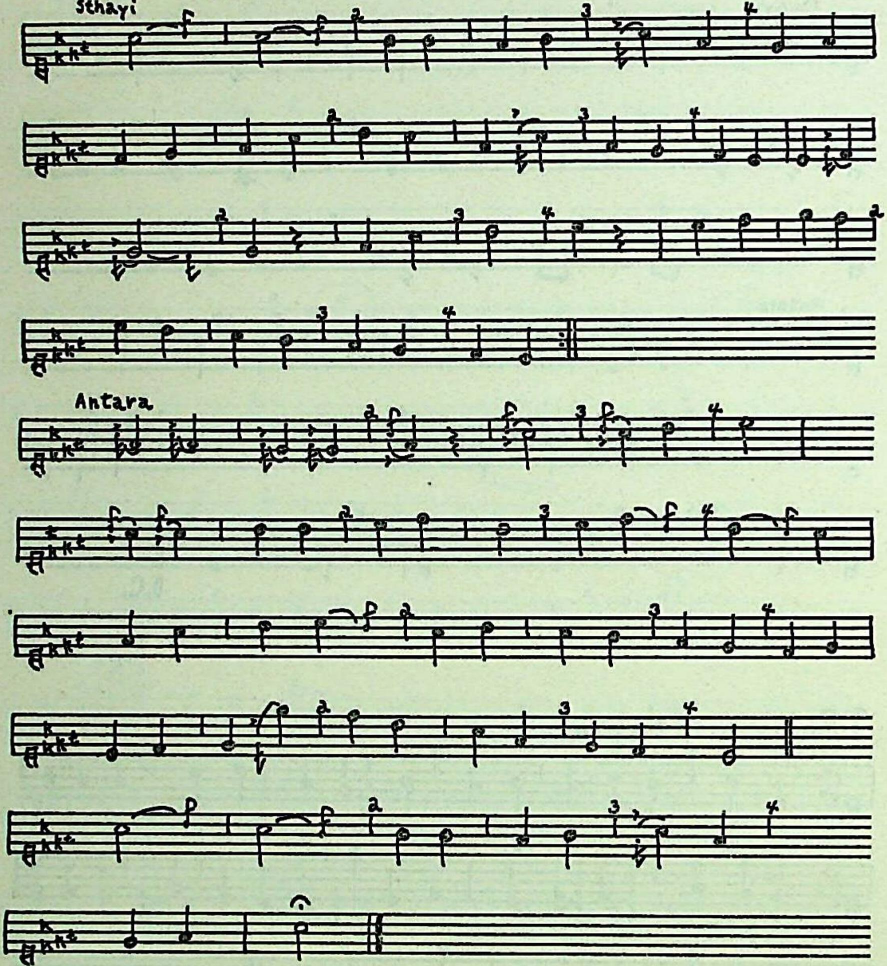
8 Asavari / Japtal


Sthayi
Antara
D.C.

9. Bhairavi / Japtal


Sthayi
Antara
D.C.

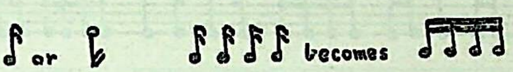
10. Todi / Ektal


Sthayi
Antara

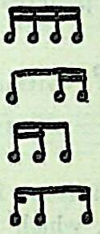
IV

In the complex gamakas of vilambit songs, not easily indicated by grace notes, in tans, and in tabla bols, there are often three, four, or more, notes within one matra. In order to write such pieces in staff notation, we need a number of additional note-symbols.

When the matra is divided into four parts, we use a quarter-matra-note, which has two flags. When four of these notes fill the whole matra, a beam is used in place of the flags.



Other rhythmic patterns which result from fourfold division of the matra are more easily read when all the notes are connected by at least one beam.



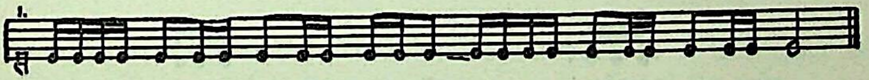
Exercise 10. Perform the following examples of fourfold division of the matra. Suggested methods of performance are:

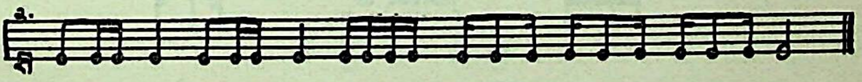
(*a*) Tap the matras with the left hand, and the rhythms with the right hand.

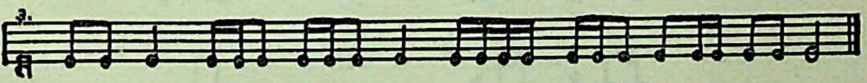
(*b*) Clap the matras with both hands, and sing the rhythms with the syllable "ta".

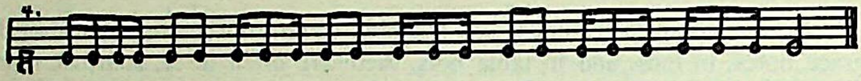
(*c*) Say the rhythms, using tabla bols.

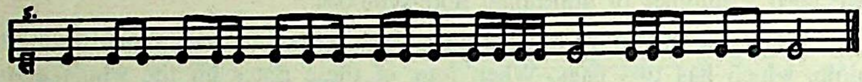
(*d*) Sing the rhythms on different tones, in sargam.

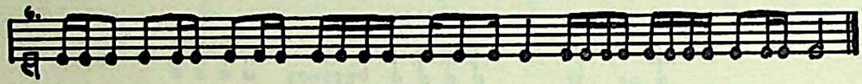




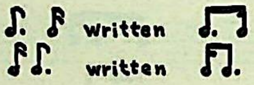




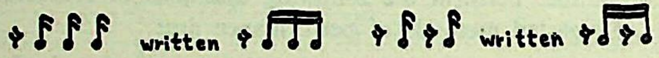




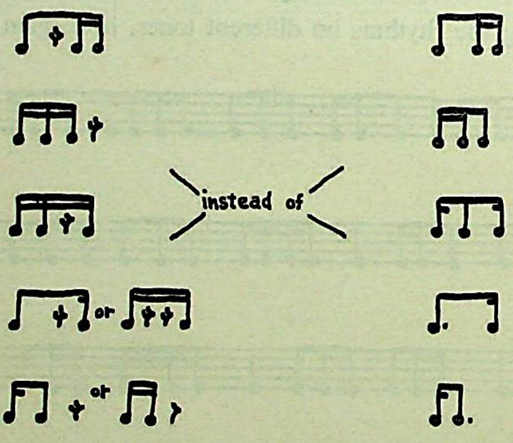
A dot placed on the half-matra-note gives a three-quarter-matra-note. The three-quarter-matra-note combined with a quarter-matra-note makes it possible to write the common patterns of two unequal notes in a matra: short-long, or long-short. These patterns are connected under one beam.



Additional patterns derived from fourfold division can be shown by the use of a quarter-matra-rest, which has two flags.

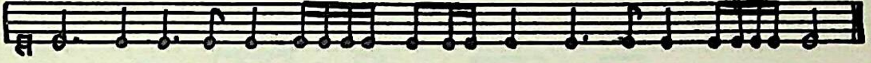


The patterns given above may be performed in a more detached style (staccato) by releasing the half-matra-notes a little early, substituting a quarter-matra-note and a quarter-matra-rest.

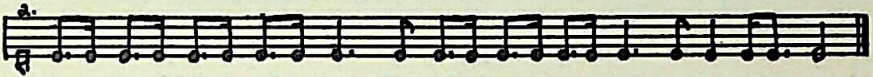


Exercise 11. Perform the following examples, using the same procedures as in Exercise 10.

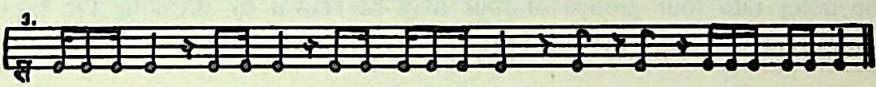
1.



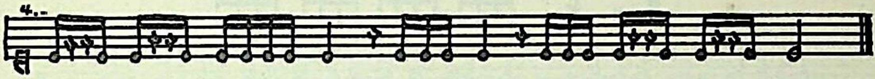
2.



3.



4.



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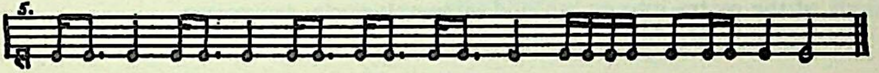

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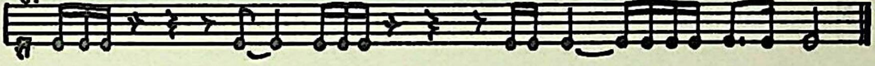
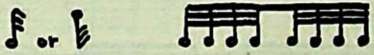
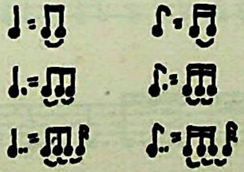


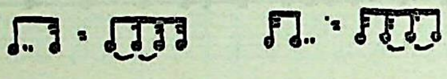
The note having the value of one eighth of a matra has three flags. When a whole matra is filled by eight of these notes, they are placed under beams, but the beams ought to show the grouping of the tones in two groups of four. This can be done by having only the top beam cross the whole group.



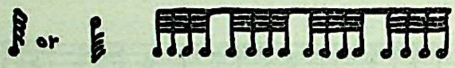
As shown before, a dot placed after a note adds to it half again as much value. A second dot affects the first one as it affected the note.



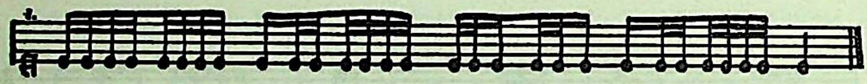
Long-short and short-long patterns within one matra in which the length and shortness are extreme may be shown by a half-matra-note with a double dot, and an eighth-matra-note.

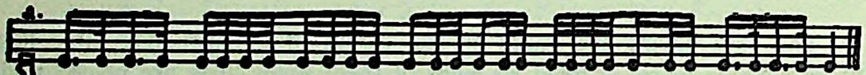


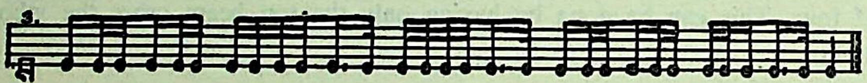
In rare cases, the matra may be divided into sixteen parts, each tone being a sixteenth-matra-note, with four flags, or beams. The grouping of the notes into four groups of four may be shown by breaking the lower beams, carrying only the top beam across the whole group.

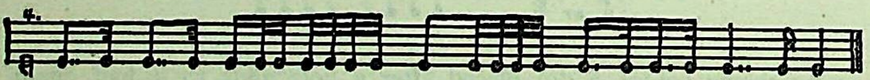


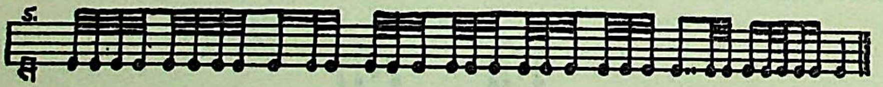
EXERCISE 12. Perform the following examples, which contain divisions of the matra into eighth and sixteenth parts.

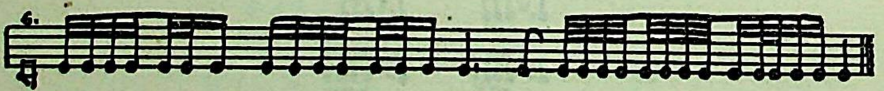






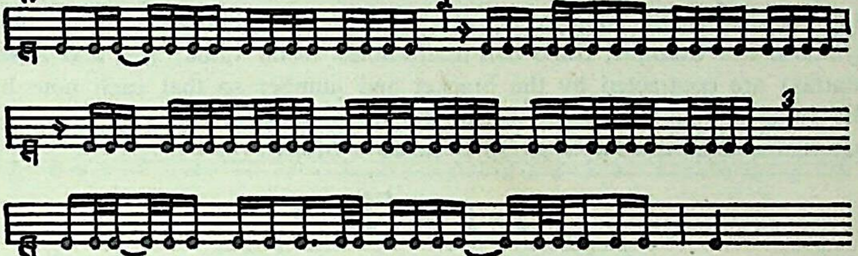




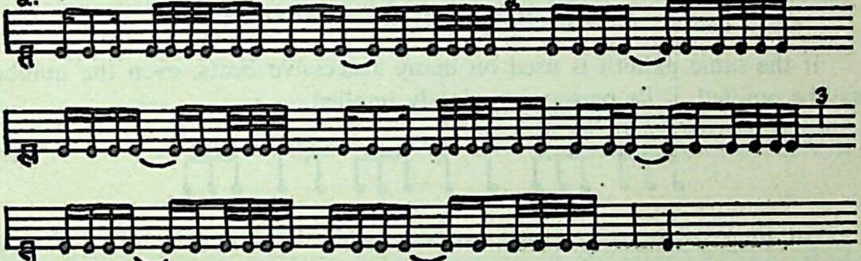


Here are examples of traditional tabla bols in *Trital* which employ quarter-matra-notes and eighth-matra-notes:

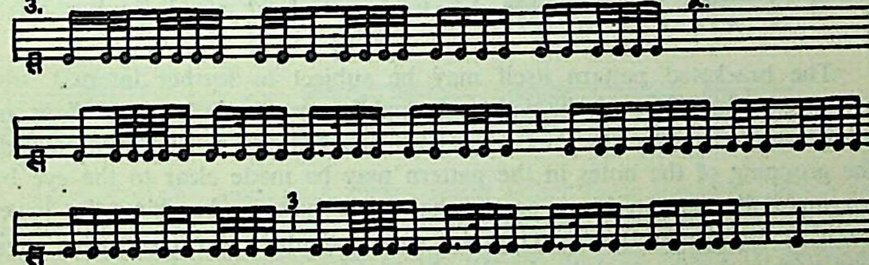
1.



2.

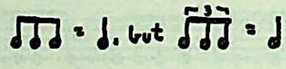


3.

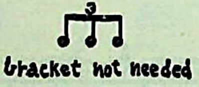


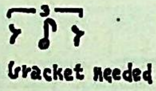
V

Divisions of the matra into odd numbers (3, 5, 7, etc.) are shown with the previously given note-symbols, and a bracket with a number. The bracket and number should imply *contraction* of the usual values of the note-symbols. For example, three half-matra-notes (total value: one and a half matras) are contracted by the bracket and number so that each note has the value of one third of a matra, the three of them filling the space of one matra. This three-note group is called a *triplet*.

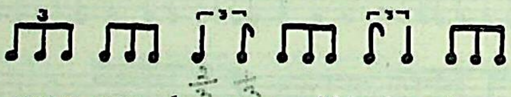


The bracket may be omitted when the full pattern is present under a beam, but it should be retained if some notes are omitted.

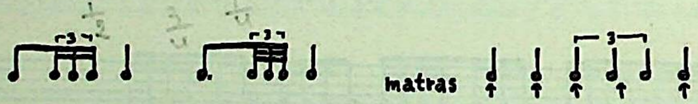




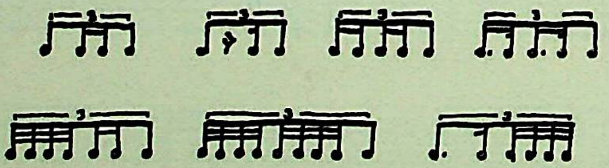
If the same pattern is used on many successive beats, even the number may be omitted, if its presence is clearly implied.



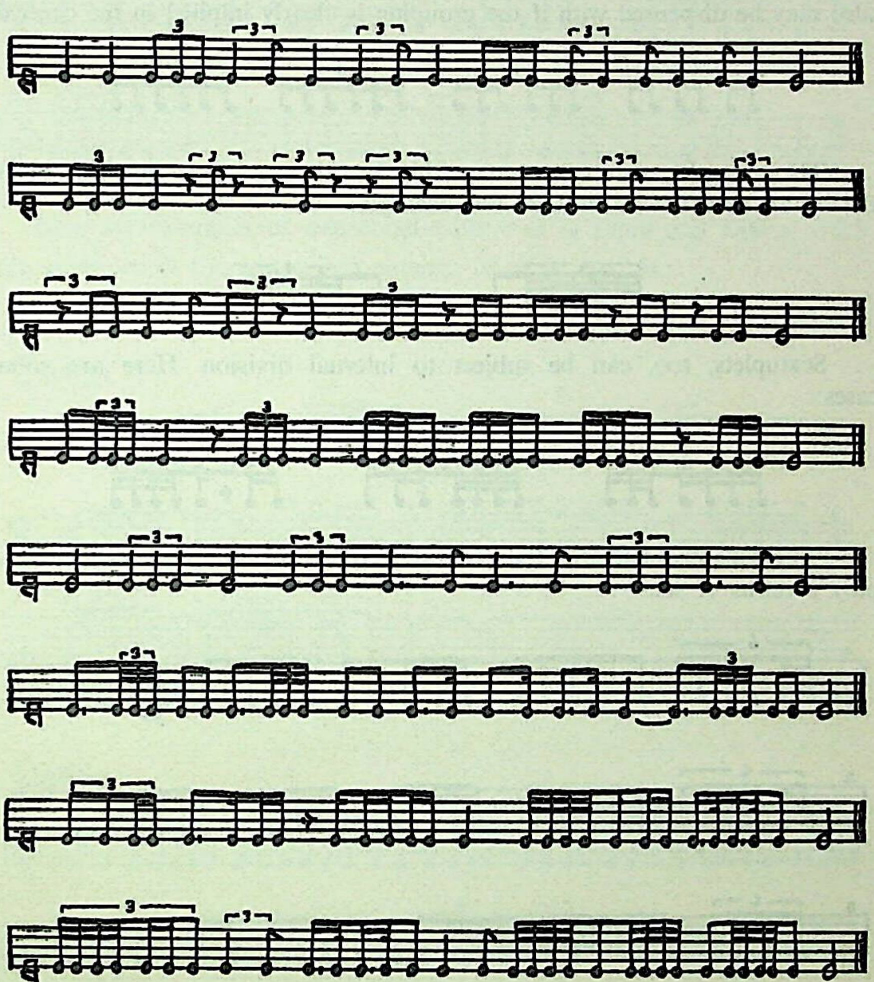
An uneven group may also occur within less than a full matra, or spread out over more than one matra. The procedure for the choice of note-value, and the use of the bracket remain the same in these cases. Here are some examples:



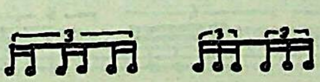
The bracketed pattern itself may be subject to further internal subdivisions. Diminution of the values by adding successively more flags or beams is carried out in the same way as for note-patterns not under a bracket. The grouping of the notes in the pattern may be made clear to the eye by carrying only the top beam across the whole pattern, breaking the lower beams at appropriate places. Here are some examples showing further divisions within the framework of a bracketed group of three:



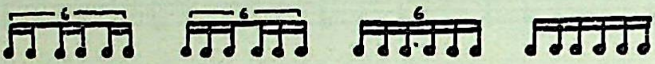
EXERCISE 13. Perform the following rhythmic structures, which include bracketed groups of three (triplets).



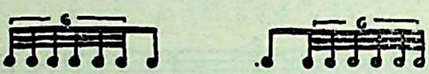
Groups of six notes in a matra result either from the sub-division of each of the notes in a triplet, or the combination of two half-matra triplet groups. The origin and grouping of the pattern may be shown by breaking the lower beam in appropriate places.



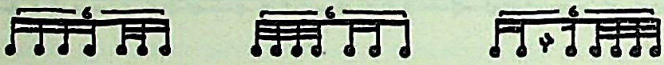
When patterns of six are the prevailing rhythmic grouping, the number six and a bracket, rather than threes, may be used. A grouping of six, or *sextuplet*, may be used in any other case as well, if it contributes to legibility. As with triplets, the number and bracket can be omitted entirely when the rhythm can be clearly understood without them. Breaking the lower beam also may be dispensed with if the grouping is clearly implied in the context.



The sextuplet, also, can occur within less than a matra. In these cases, the beams need not be broken. For example:

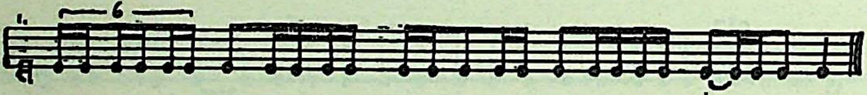


Sextuplets, too, can be subject to internal division. Here are some cases:

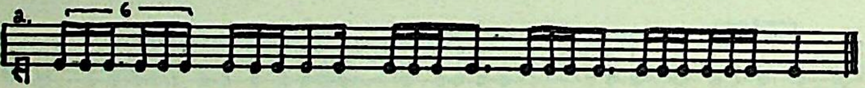


EXERCISE 14. Perform the following rhythmic structures, which employ patterns of six.

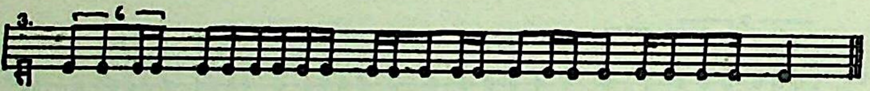
1.



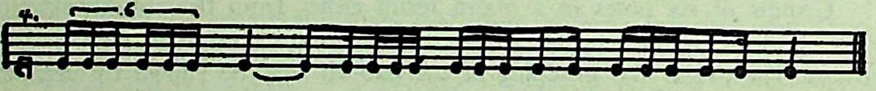
2.



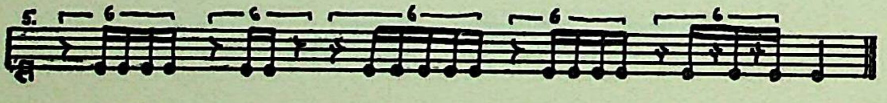
3.



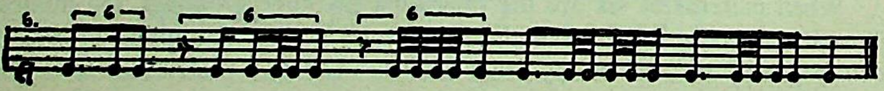
4.



5.



6.



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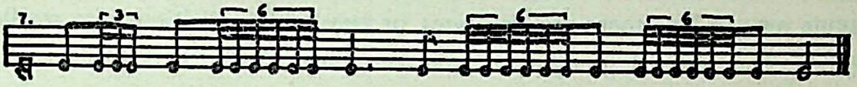
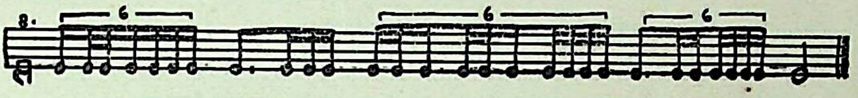
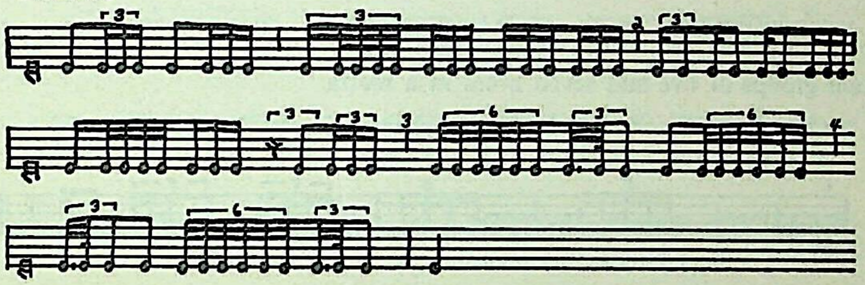


8.

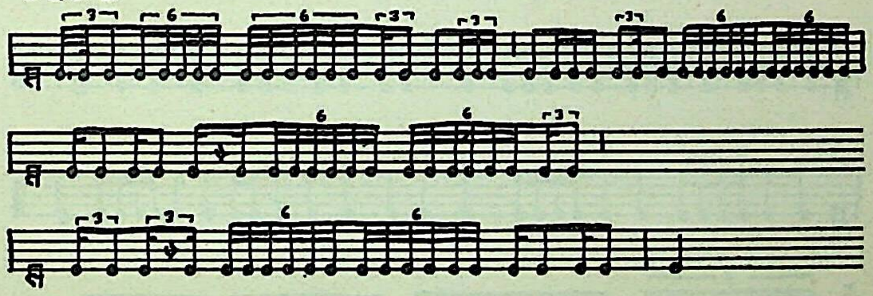


Here are examples of traditional tabla bols in *Ektal* and *Dadra* which show divisions of the matra into patterns of three and six:

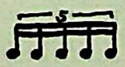
Ektal

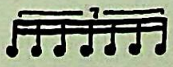

3
3
3
3
3
3
3
6
3
6
4
3
6
3
स

Dadra

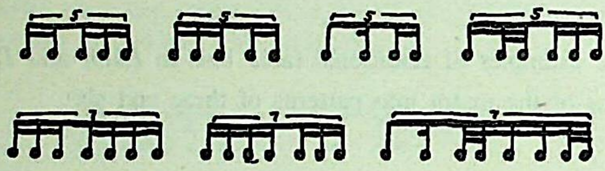

3
6
6
3
3
3
6
6
6
6
3
3
3
6
6
स

For patterns of five or seven notes in a matra, the quarter-matra-note contracted by a number and bracket is appropriate.

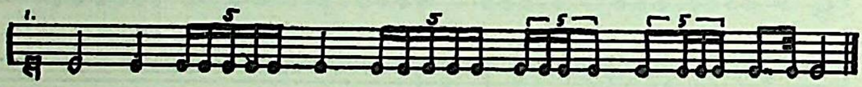


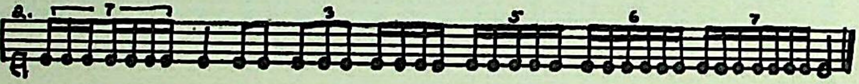


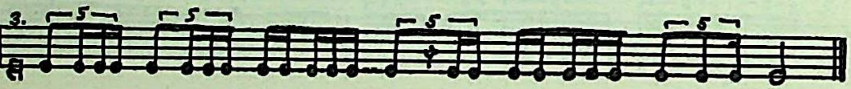
These patterns, too, may contain a succession of even tones, may substitute rests or long tones in some cases, or may contain divisions into smaller values. The internal grouping of five or seven (2+3, 3+2, 4+3, 3+4, etc.) may be shown by breaking the lower beams at appropriate points.

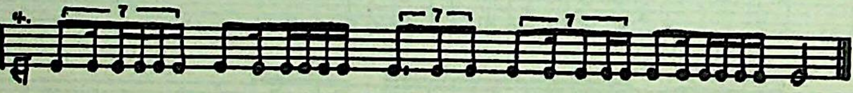


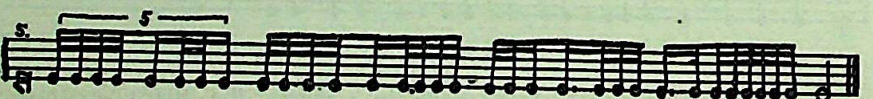
Exercise 15. Perform the following rhythmic structures, which contain groups of five and seven notes in a matra.

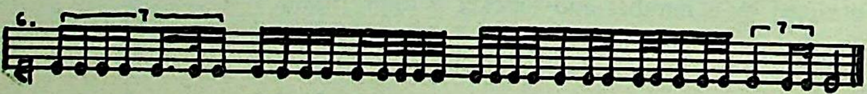
1.


2.


3.


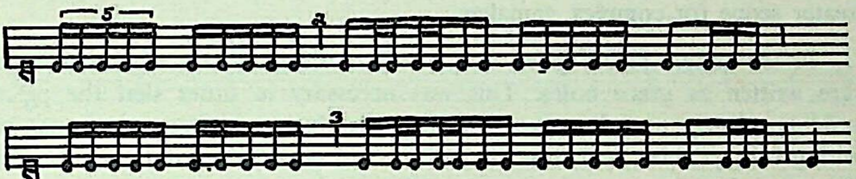
4.


5.


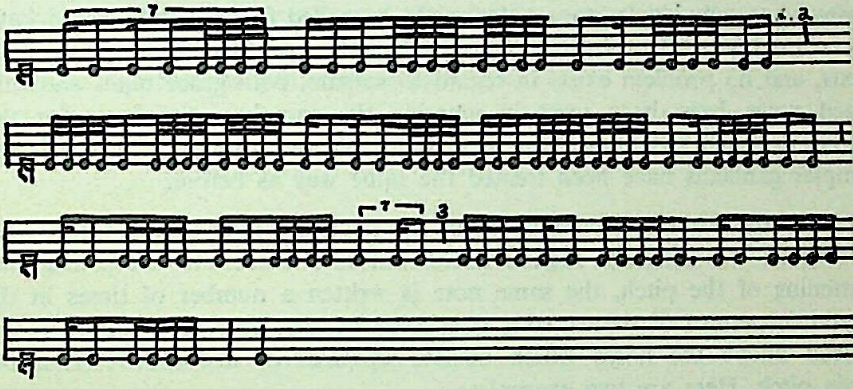
6.


Here are traditional tabla bols in *Japtal* and *Dipchandi*, which are built upon patterns of five and seven:

Japtal



Dipchandi

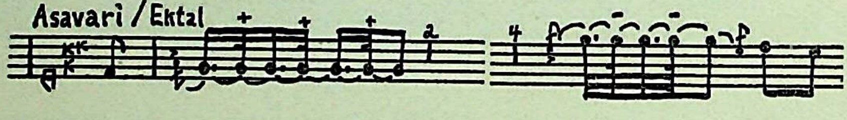


VI

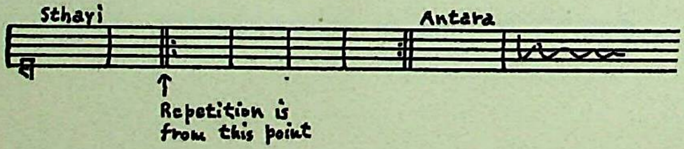
For a synthesis of the notation devices thus far described, we turn now to fixed pieces in vilambit. It is in these pieces that notation is most severely tested, because the slow matras permit more division, and allow greater scope for complex gamakas.

In the simple pieces given at the end of Chapter III, all the gamakas were written as grace notes. This was necessary in order that the pieces could be clearly read in sargam, with no confusion between the tones requiring full syllables, and those to be fitted in without separate articulation. These gamakas, in any case, consisted of only a few tones. But in the vilambit pieces to be given here, the gamakas are frequently elaborate groups of four or more tones, and to use grace notes for all of them would leave the problem of their exact place in the rhythm unsolved. There are also cases when only single grace notes might be called for, but they would have to be used in such profusion as to bewilder the eye. Since these pieces have texts, and no problem exists in regard to sargam, both grace notes and full-sized notes have been used in notating the gamakas—the basis for the choice in each case being the readability of the pattern. In general, the simpler gamakas have been treated the same way as before.

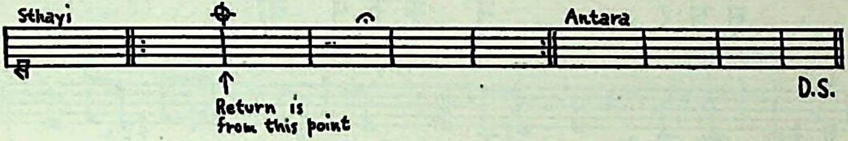
For the throbbing gamaka (used on relatively long tones) which does not touch two different regular notes, but is a successive sharpening and flattening of the pitch, the same note is written a number of times in the rhythmic pattern of the gamaka, connected by ties. Plus or minus signs are placed above the notes which deviate upwards or downwards from the main pitch. Here are two examples:



These pieces employ two forms of repetition not found in the earlier examples. In one case, the repetition of a section is not from the very beginning, but from a slightly later point. It is necessary to indicate that point by the insertion of a reversed double-bar with dots. This double-bar may or may not coincide with one of the regular sub-divisions of the tala, as the case may be.

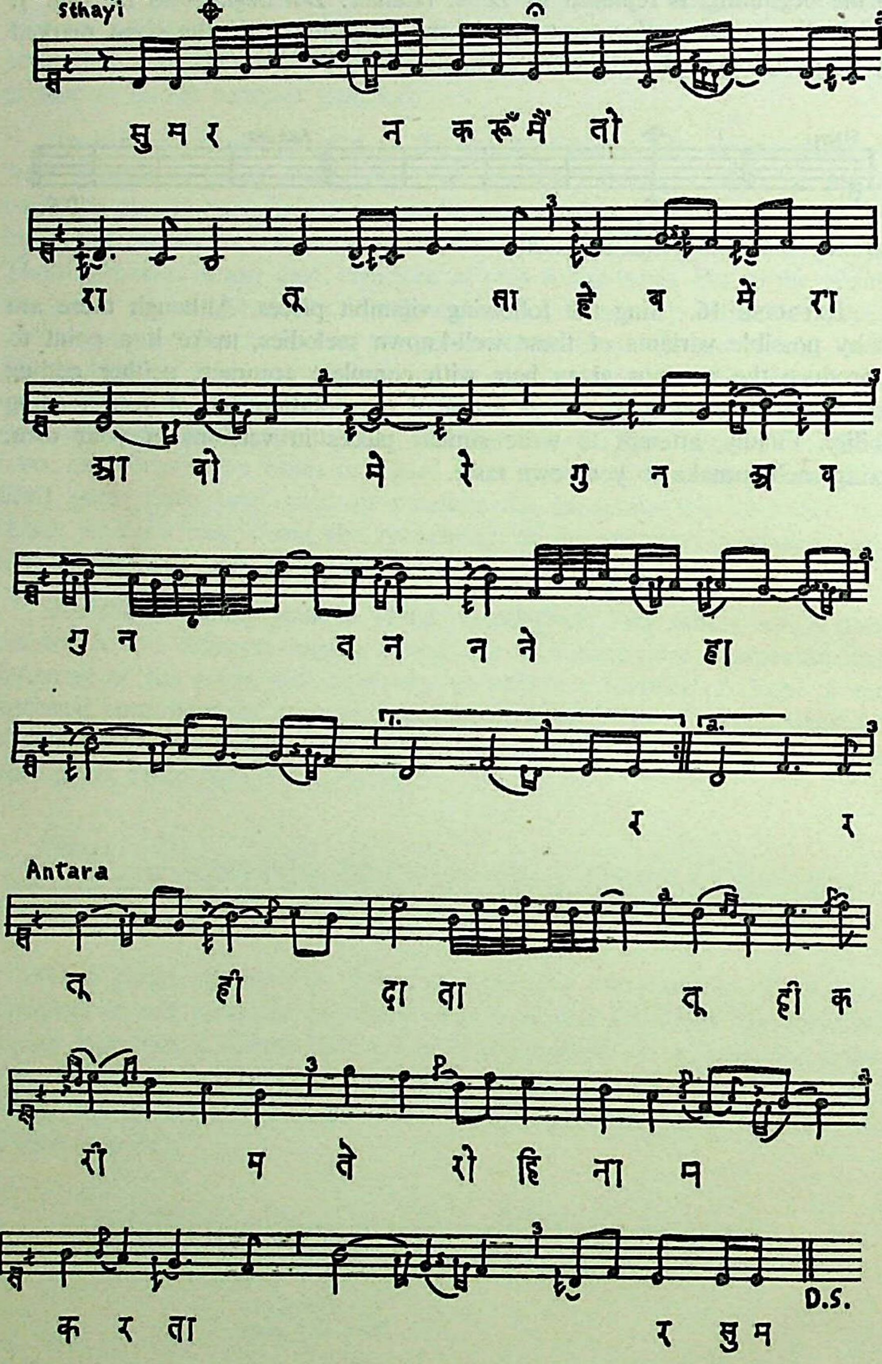


The other case is a return not to the very beginning of the sthayi after the antara, but to a later point. The indication *D. C.*, meaning to go back to the beginning, is replaced by *D. S.* (Italian: *Dal Segno*, "to the sign"), which directs the performer to begin the repetition from the point marked by a special sign placed over the staff.

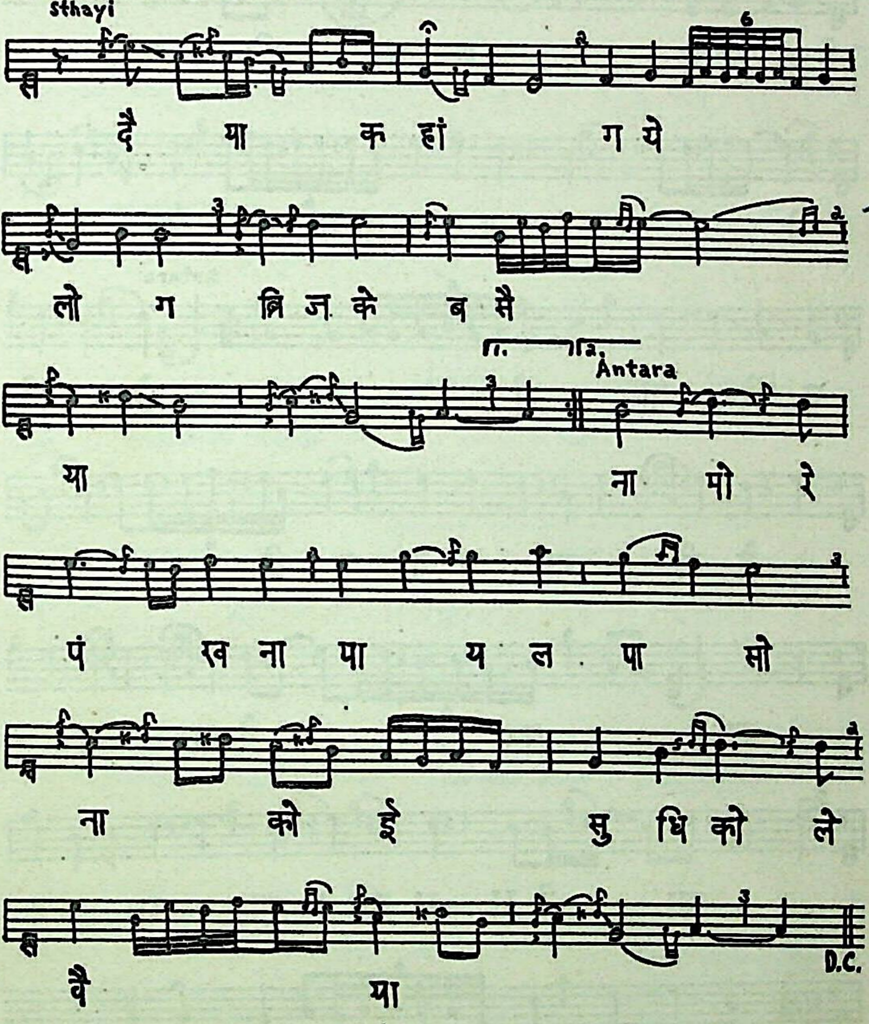


Exercise 16. Sing the following vilambit pieces. Although there are many possible variants of these well-known melodies, make it a point to reproduce the versions given here with complete accuracy, neither adding nor subtracting any gamakas, as a test of the notation and of your reading ability. Finally, attempt to write similar pieces in versions of your own, fixing each gamaka to your own taste.

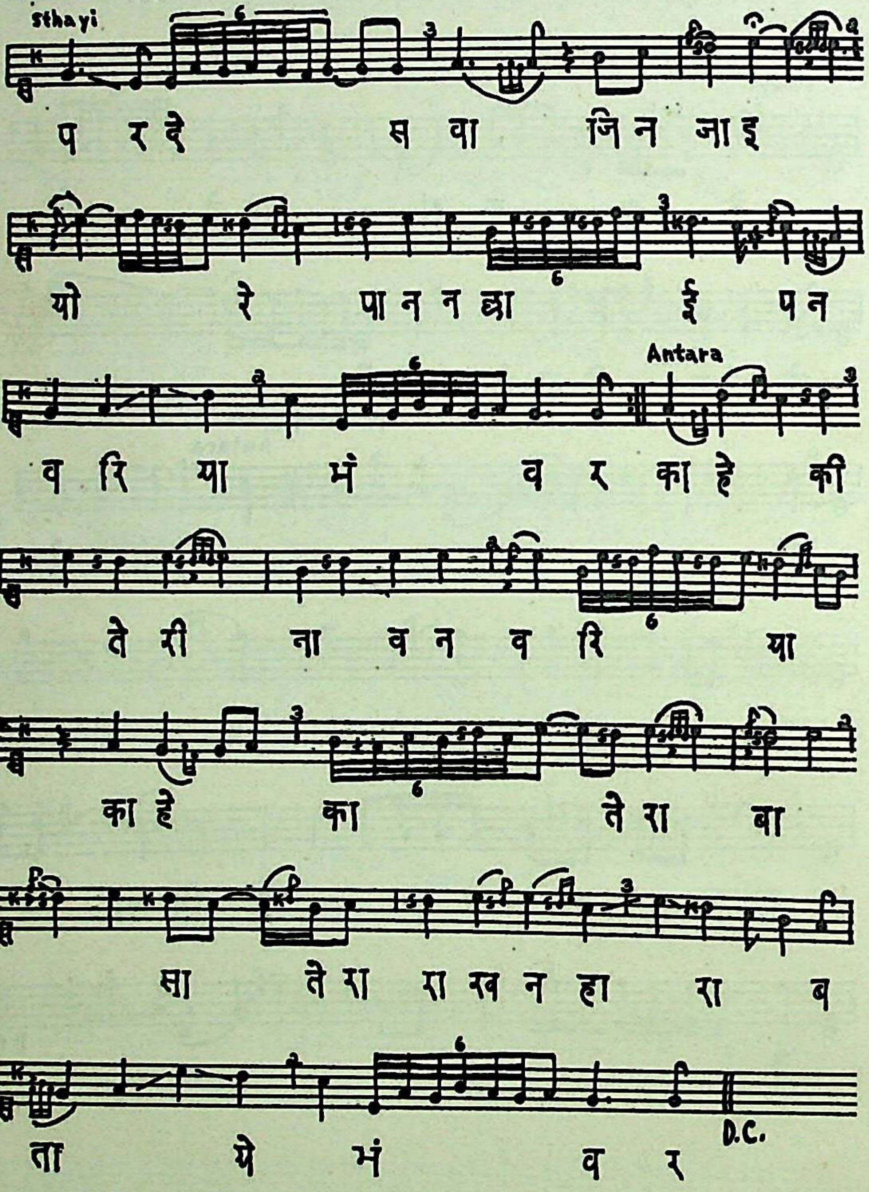
1. Yemen / Trital


Sthayi
सुमर न करूँ मैं तो
रा तू ला है व में रा
आ वो मे रे गु न अ व
गु न व न न ने हा
1.
2.
र र
Antara
तू ही दा ता तू ही क
रीं म ते रो हि ना म
क र ता र सुम
D.S.

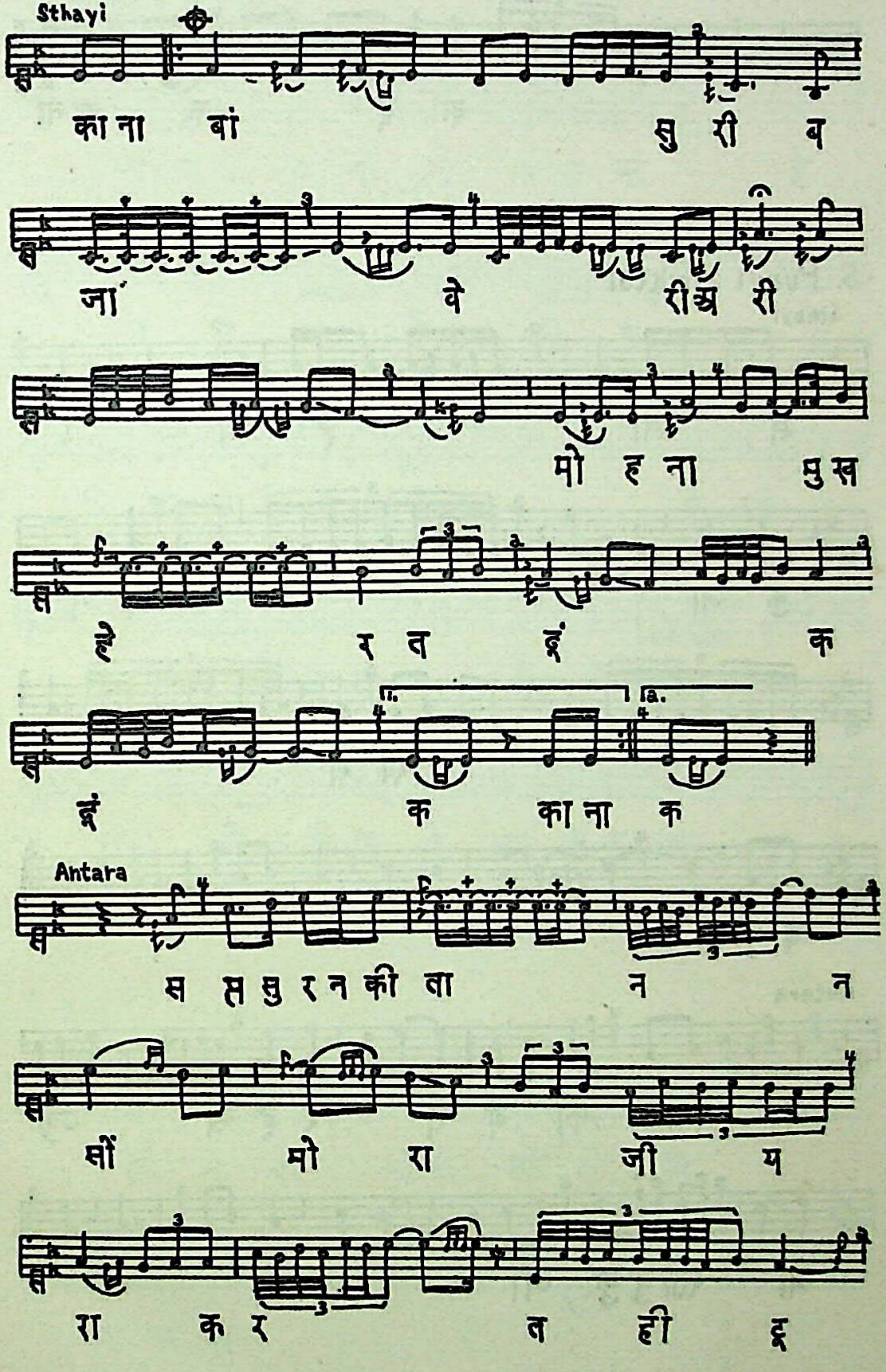
2. Bilawal / Trital

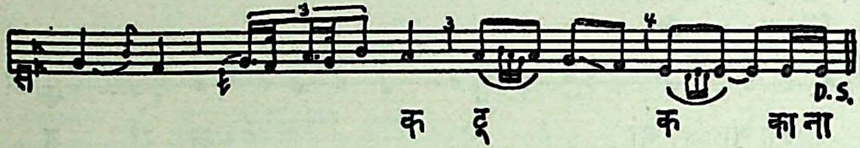

Sthayi
दै या क हां ग ये
लो ग ब्रि ज के ब सै
1.
2.
Antara
या ना मो रे
पं ख ना पा य ल पा सो
ना को ई सु धि को ले
वै या
D.C.

3. Khamaj / Trital


Sthayi
प र दे स वा जि न जा इ
यो रे पा न न छा ई प न
Antara
व रि या मं व र का हे की
ते री ना व न व रि या
का हे का ते रा बा
सा ते रा रा ख न हा रा ब
ता ये मं व र
D.C.

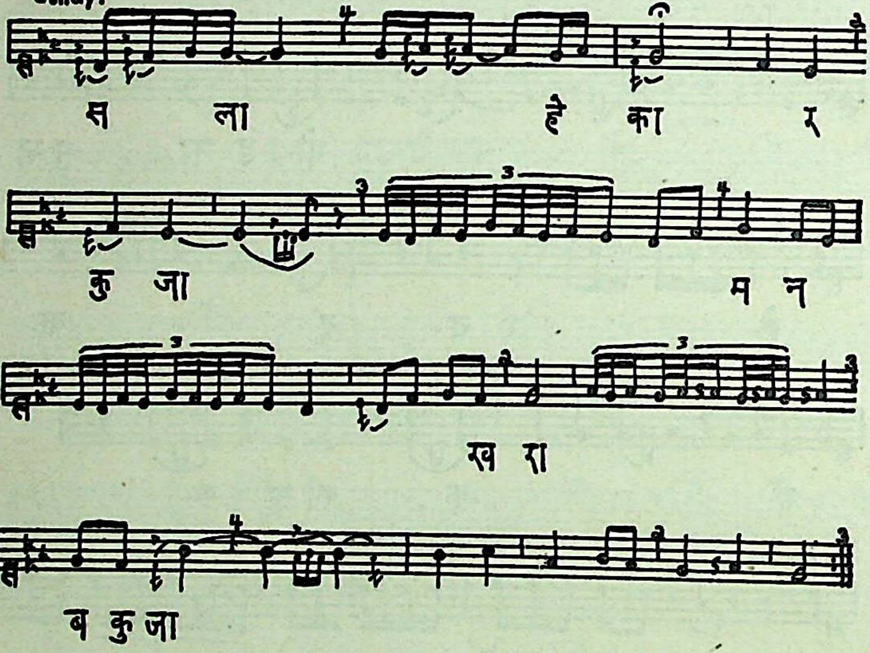
4. Bhairav / Ektal


Sthayi
का ना बां सु री ब
जा वे री अ री
मो ह ना मु ख
हे र त ढूं क
1.
2.
ढूं क का ना क
Antara
स प्त सु र न की ता न न
सौं मो रा जी य
रा क र त ही ढू

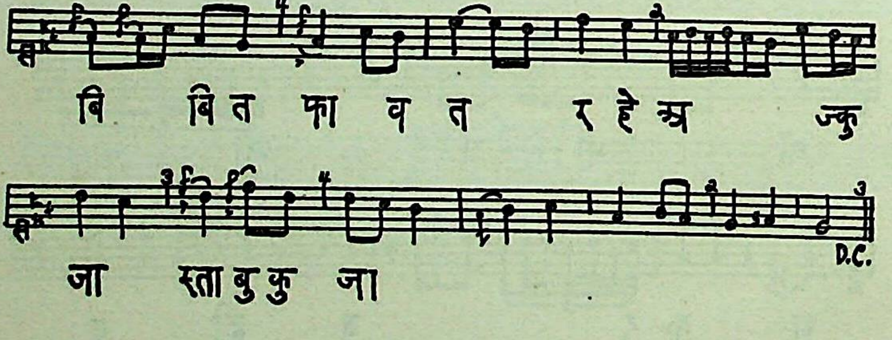


5. Purvi / Ektal

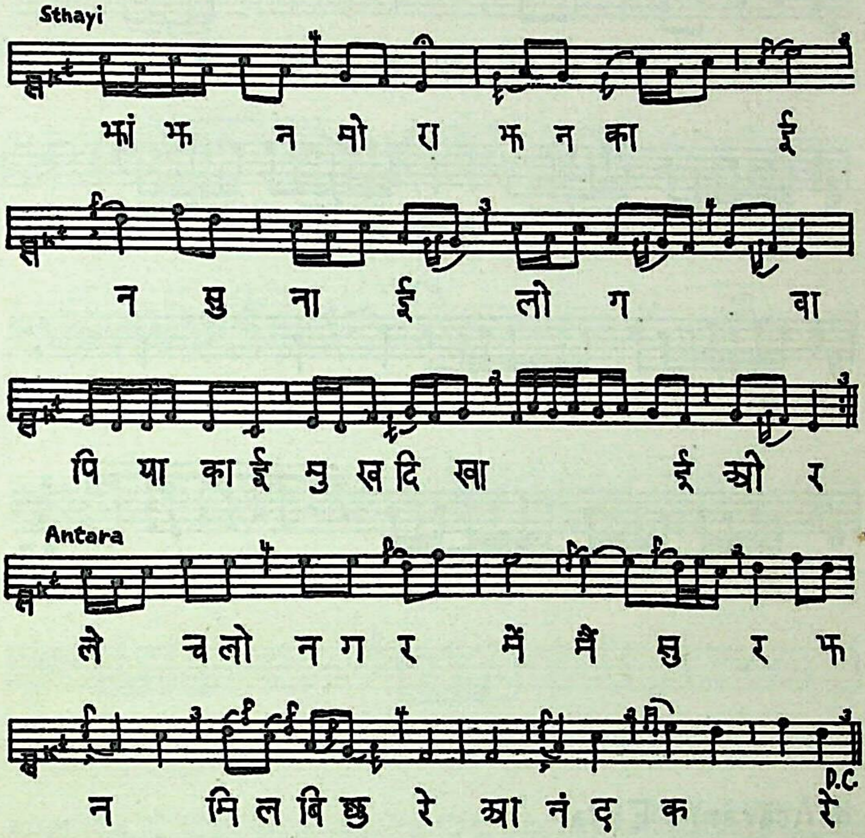
Sthayi


स ला हे का र
कु जा म न
ख रा
ब कु जा

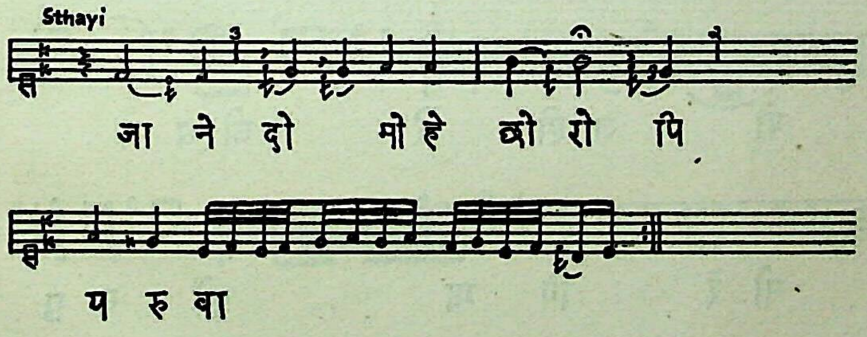
Antara

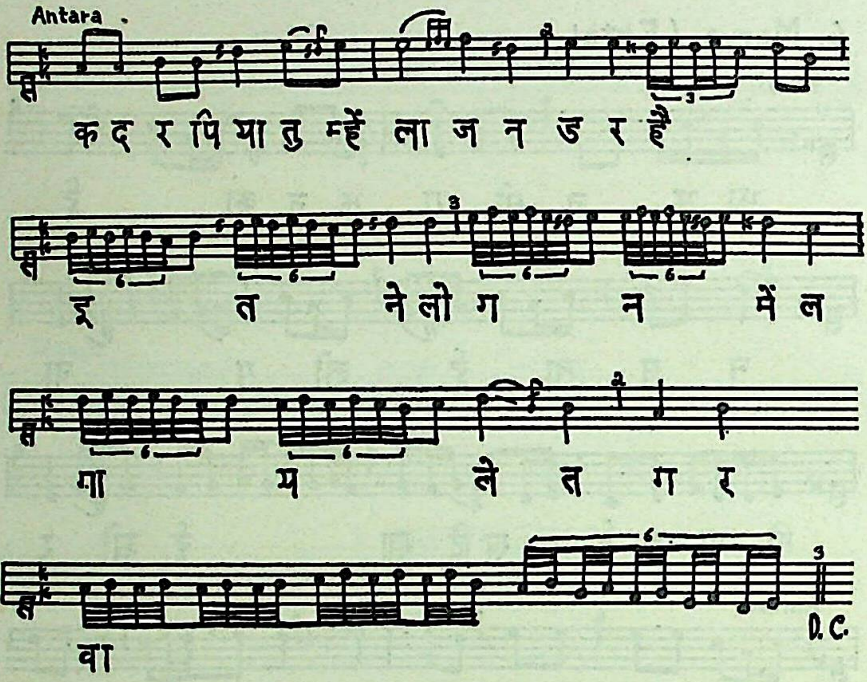

बि बित फा व त र हे श्र ज्कु
जा स्ता बु कु जा
D.C.

6. Marva / Ektal

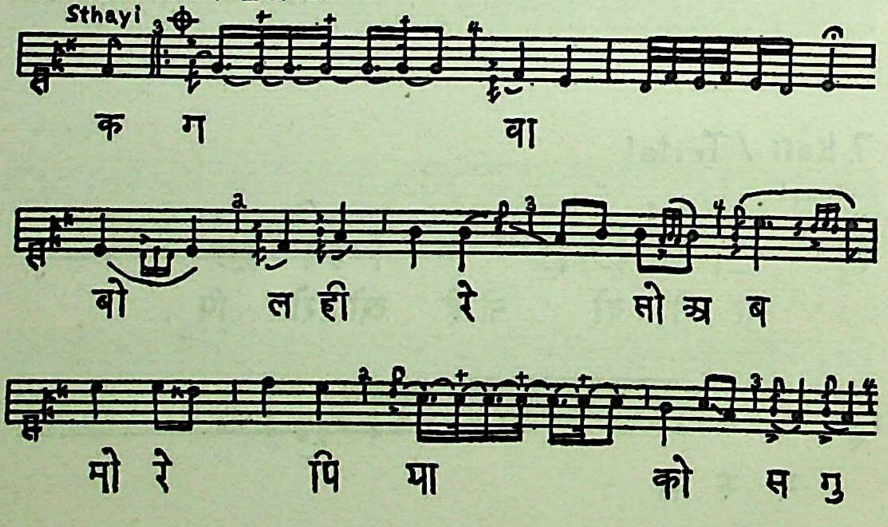

Sthayi
झांझ न मो रा झ न का ई
न झु ना ई लो ग वा
पि या का ई मु ख दि खा ई ओ र
Antara
ले च लो न ग र मैं मैं झु र झ
न मि ल बि छु रे आ नं द क रे
D.C.

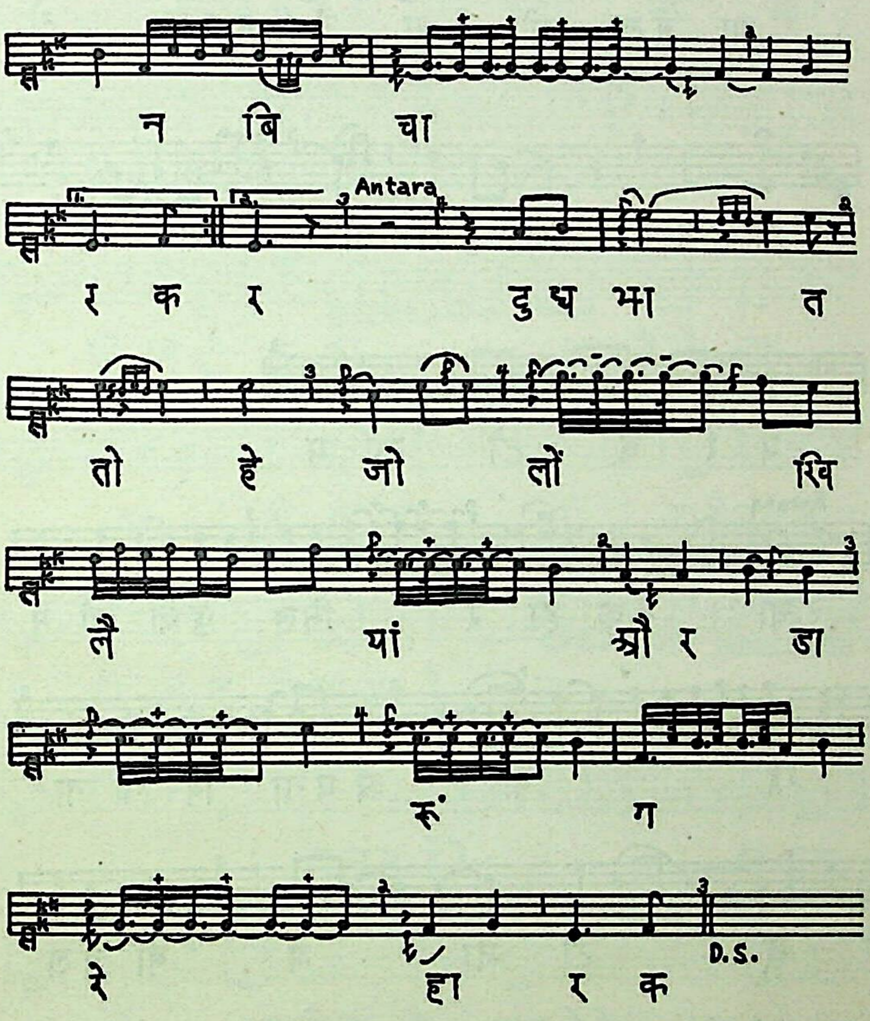
7. Kafi / Trital


Sthayi
जा ने दो मो हे को री पि
प रु वा

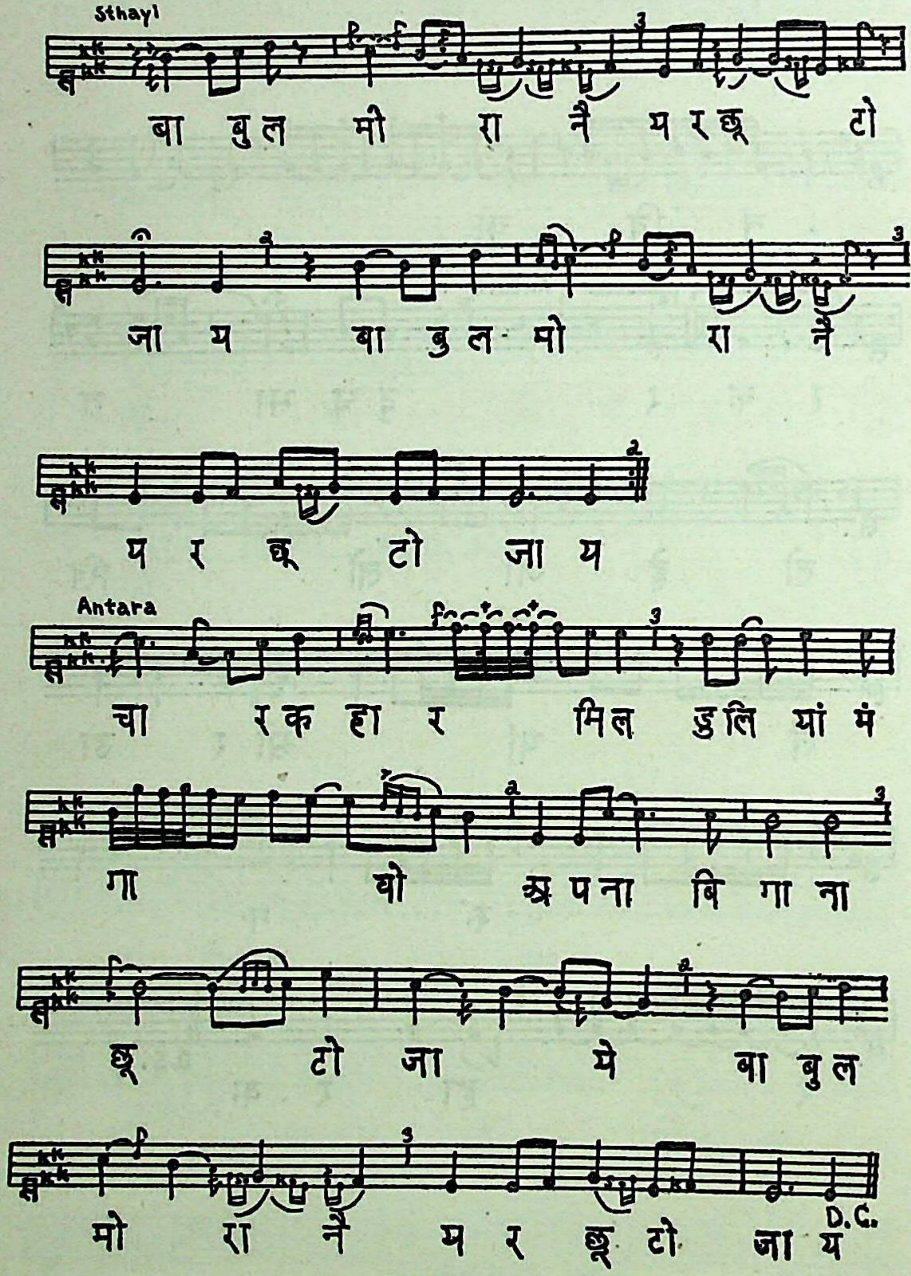

Antara
क द र पि या तु म्हें ला ज न ड र है
दू त ने लो ग न में ल
गा य ले त ग र
वा
D.C.

8. Asavari / Ektal

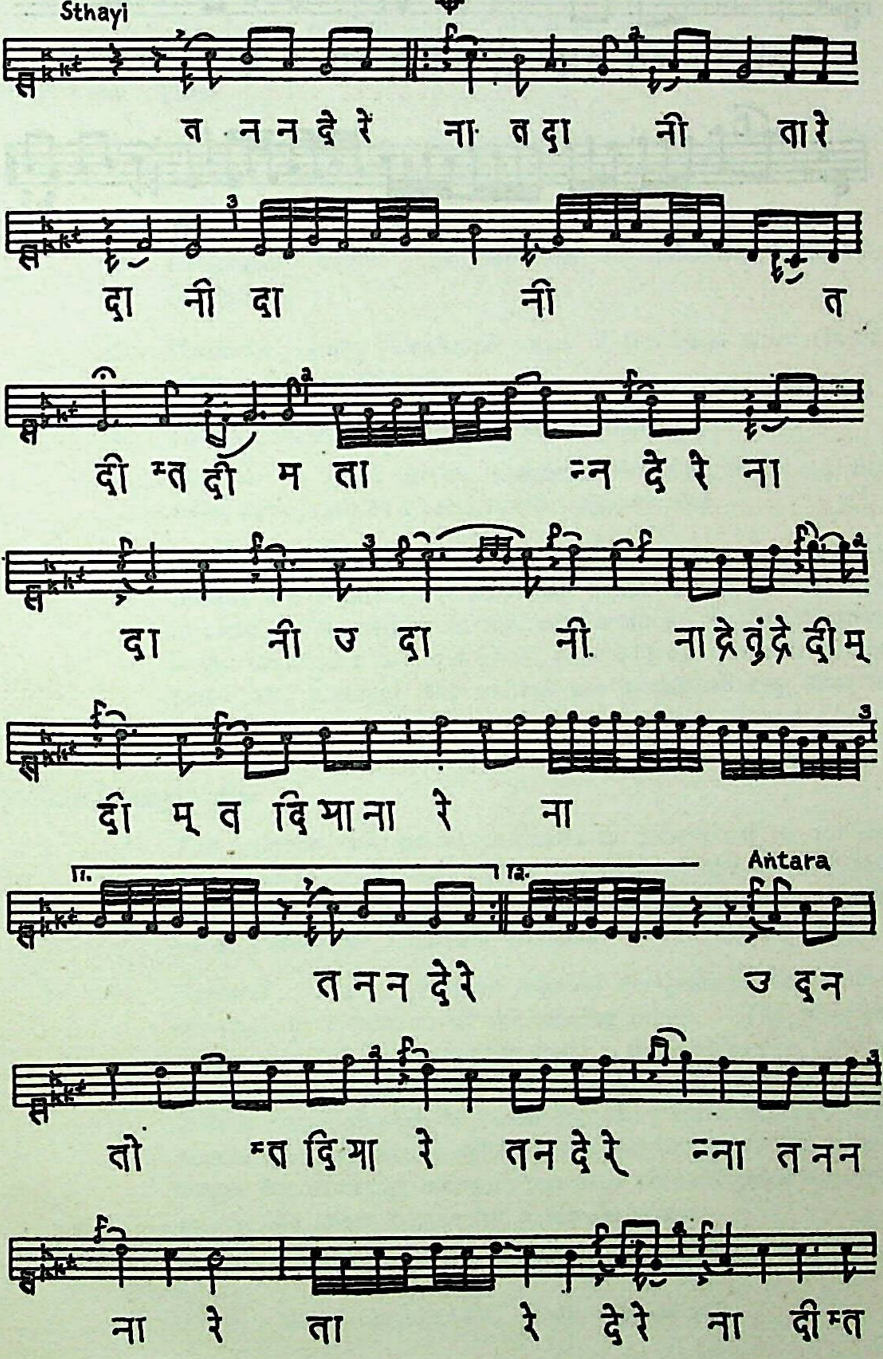

Sthayi
क ग वा
बो ल ही रे सो अ ब
मो रे पि या को स गु

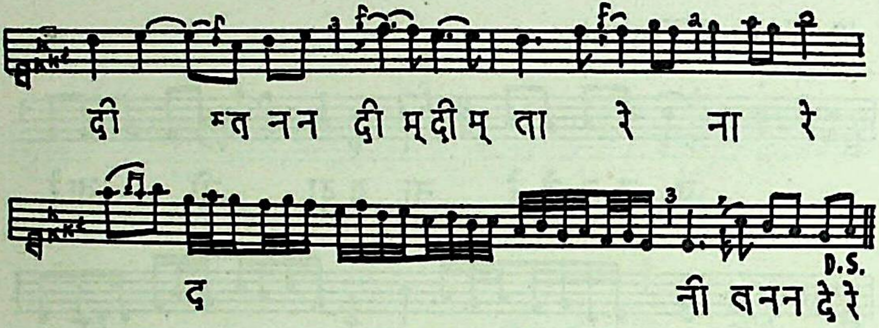

न बि चा
Antara
र क र दुध भा त
तो हे जो लों खि
लै यां औ र डा
रू ग
रे हा र क
D.S.

9. Bhairavi / Punjabi Trital


Sthayi
बा बुल मो रा नै पर छू टो
जा य बा बुल मो रा नै
प र छू टो जा य
Antara
चा रक हा र मिल डुलि यां मं
गा यो अपना बि गा ना
छू टो जा ये बा बुल
मो रा नै पर छू टो जा य
D.C.

10. Todi / Trital


Sthayi
त नन दे रें ना त दा नी ता रे
दा नी दा नी त
दी म्त दी म ता न्न दे रे ना
दा नी उ दा नी ना द्रे तुं द्रे दी म्
दी म् त दि या ना रे ना
1.
2.
Antara
त नन दे रे उ दन
तो म्त दि या रे तन दे रे न्ना तनन
ना रे ता रे दे रे ना दी म्त


दी म्त नन दी म्दी म् ता रे ना रे
द नी तनन दे रे
3
D.S.

APPENDICES

1. NOTES ON THE INDIAN MUSICAL TERMS

PAGE	LINE	TERM
1	3	*Sa*: not an absolute pitch, but a movable *do*, or *tonic*. The clef sign, therefore, does not indicate a tone of fixed position on a Western keyboard.
1	4	*Devanagari script*: the alphabet of Sanskrit, used for Hindustani.
1	5	*Shuddha*: pure. Unaltered tones of the basic scale (those without flats or sharps).
1	6	*Thata*: scale pattern, or interval sequence.
		Bilawal: a scale pattern identical with that found on the white keys between C and c (the major scale).
1	8	*Matras* (Engl. pl.): points along equally spaced units of time. Matras are counted as individual beats (metric units) only in slow, or sometimes in medium, tempos. In fast tempos, larger units (see *tali* and *khali*, page 11) are counted by the performer, although the matras are simultaneously kept in mind.
Musical example after		
1	8	The syllables *sa-ri-ga-ma-pa-dha-ni-sa* correspond to our *do-(ut)-re-mi-fa-sol-la-ti-do*. They derive from the ancient Sanskrit names for the tones: *Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, Nishada*.
1	11	*Saptaka*: octave. Not an interval designation, but a term referring to a portion of the singing range. The principal octave (the one shown on the staff) is the middle one. Indian music also recognizes one octave above, and one below the middle range, the whole *gamut* including three octaves. The octave designations are relative, the middle octave for a male singer, for example, being in terms of absolute pitch approximately the lower octave for a female singer.
2	3	*Komal*: flat (accidental). Used only on *ri*, *ga*, *dha*, and *ni*.
2	4	*Tivra*: sharp (accidental). Used only on *ma*.

PAGE	LINE	TERM
2	3	*Raga*: selected tones used in a certain manner in a musical composition. While a *thata* is a simple scalewise listing of the tones, a *raga* by definition includes all the conditions of their use: the form of ascent and descent (they often differ), which tones are to be especially emphasized, which tones should receive graces, or ornaments, which tones should be sung a little sharp or flat, and so on. According to these conditions, the tones of a single *thata* may occur in a variety of *ragas*. The nearest Western equivalents to *ragas* are the *modes* of Gregorian chant.
Musical example after		
2	6	*Kafi, Kalyan*: names given to the particular *thatas* indicated by the signatures. The names are those of prominent *ragas* having these *thata* forms. There are many other ragas, however, which have the same *thatas*, and will have the same signatures. For example, see the *raga* pieces given later (pages 13 and 32) which are called *Yemen*, but which use the signature of *Kalyan thata*.
10	1	*Tala*: a patterned distribution of *matras*, with selected points of stress. It is mainly in the distribution of these points of stress that a *tala* differs from a Western bar, or measure.
10	2	*Avarta*: one complete *tala* pattern.
		Sama: the first matra of a tala; the "downbeat" of Western usage. The point of highest stress.
10	3	*Tali*: a secondary point of stress on the first matra of a sub-grouping within the *tala*.
		Khali: a first matra of a sub-grouping which is not stressed.
		In counting, Indians clap the right hand on the thigh for the *sama* and for the *talis*. They wave the hand on each *khali*. The matras in between (if the tempo is not too fast) are counted on the fingers, beginning with the little finger (5). Here are diagrams showing the counting of the talas. Hand claps are shown by descending arrows, hand waves by ascending arrows, and finger counts by the numbers of the fingers.

PAGE	LINE	TERM
		Trital ↓ 5 4 3 ↓ 5 4 3 ↑ 5 4 3 ↓ 5 4 3 *Japtal* ↓ 5 ↓ 5 4 ↑ 5 ↓ 5 4 *Ektal* ↓ 5 ↑ 5 ↓ 5 ↑ 5 ↓ 5 ↓ 5 *Dadra* ↓ 5 4 ↑ 5 4
10	9	*Gamakas* (Engl. pl.): graces, or melodic ornamentation, in which Indian music is very rich (see especially the examples beginning on page 32). In harmonically focussed Western music, graces or ornaments have been regarded as more or less dispensable flourishes, even sometimes referred to in theory texts as "non-essential tones", to distinguish them from those main notes which take part in chord building. In Indian music, since there is no chord building function for the notes, melodic decoration is a highly valued factor. Dense ornamental detail (along with complex rhythm) is counted upon to lend that weight and interest which is achieved in the West through polyphonic or harmonic means.
11	3	*Sargam*: derived from *sa-ri-ga-ma*. Singing with the syllables which represent the tones. Equivalent to the Western *solfa*, or *solfeggio* (It.).
11	16	*Sthayi*: first section of a fixed piece ("A" section).
12	7	*Antara*: second section of a fixed piece ("B" section). The form of the fixed pieces given here on pages 13-18, and later on pages 32-42, is identical with the commonest simple form scheme of Western music, A (A) B a, or statement, repetition, contrasting statement, and shortened return to, or reminiscence of, the first statement. It is the *bar-form* of the German Minnesingers, the "rounded chanson" of the French trouvères and troubadors, the form of the short song and the menuet or scherzo of the classical period, and even the ancestral archtype of the sonata form itself. See also Note 30, 2.

Page	Line	Term
12	23	*Madhya laya*: medium speed for the matras. Indian music recognizes three speeds, or tempo categories, of which *madhya laya* is the second. The first, or slow category is called *vilambit* (the pieces on pages 32-42 are in *vilambit*), and in theory it is supposed to be half the speed of *madhya*. The third, or fast category, double the speed of *madhya*, is called *drut* (no examples given in this text).
19	3	*Tans*: cadenza-like runs or flourishes.
		Tabla bols: literally, "drum-words". Syllables related to the many types of hand and finger strokes on the drumheads. Certain patterns of strokes are traditional in the various talas, and these patterns themselves may be called "tabla bols". Some examples are given in staff notation on pages 23, 27, and 29. The bols, or syllables for these examples are given in Section 2 of the Appendices.
Musical example after		
29	2	*Dipchandi*: this tala, not previously given in the text, has 14 matras, counted as follows: ↓ 5 4 ↓ 5 4 3 ↑ 5 4 ↓ 5 4 3 Each of the matras in the example given has a seven-fold division, basically, with still further divisions of the seven parts.
30	2	*Fixed pieces*: melodies with texts, and in clear forms. The term "fixed" distinguishes them from the purely improvised parts of a raga performance. Fixed pieces are subject to changes of ornament, and they are used as a basis for improvised variations of many sorts, utilizing the melodic figures and the words of the text, separately as well as together.

2. TABLA BOLS

For the tabla bols, the following way of showing the vowels is used (it is less elaborate than for the text transliterations of the songs):—

a	as in father
u	as in cut
i	as in sit
ee	as in feet
oo	as in shoot
eh	as in met
e	as in wait

Trital (musical notation, page 23)

1. Dhee dhin dha / dha dhin dha / dhin dhin dha dhin / dha dha dhin dha |^2 —dha dhin dha / ki du dha dhin dha / dhin dhin dha dhin / dha dha dhin dha | —ta tin ta / ki du nu gu ti nu ti nu / ki du nu gu tu gu ti tu / tu ge ti ri ki tu ti nu gi nu |^3 tu ghi ra nu dha / dhin dha dha ki du / dha dhin dha dha / —ki du dha dhin dha | dha

2. Dhin na dha / ti ri ki tu dhin na / dhin dhin na / —dha ti ri ki tu |^2 ta na dha / ti ri ki tu dhin na / dhin dhin na / —dha ti ri ki tu |^3 tin na ku ta / —ta ti ri ki tu / dhin na dha ge / —dha ti ri ki tu | tin na ku ta / —ta ti ri ki tu / dhin na dha ge / —dha ti ri ki tu | dha

3. Dha ti ri ki tu tu ku / tu ku dha ti ri ki tu / dha ti dha gi / nu dha ti ri ki tu |^2 dha ti ri ki tu dha / ti tu gi na / dha ti gi na / ti na ki ru nug | ta ti ri ki tu tu ku / tu ku dha ti ri ki tu / dha ti dha gi / nu dha ti ri ki tu |^3 dha ti ri ki tu dha / ti tu gi nu / dha ti gi na / ti na ki ra nug | dha

Ektal (musical notation, page 27)

Dhee dha gi na / dha dha gi na | dha ti ri ki tu dhi ti tu / ku ta gu di gi na |^2 dha te gee na / na ge ti ti ta | dha ti ri ki tu di ti ta / —dha ta ki na |^3 ti ri ki tu tu ka tu ku ran / dha ti ri ki tu tu ku |^4 tu ku ran dha / ti ri ki tu tu ku tu ku ran | dha

Dadra

Dha ku ran dha ki du tu ku / doo mu ki du tu ku dhi tan / dha ta ki tu | dha ta ki tu / ta nu dha doo mu ki du tu ku doo mu ki du tu ku | deh tan deh tan / dha ta doo mu ki du tu ku / doo mu ki du tu ku deh tan | deh tan dha ta / doo mu ki du tu ku doo mu ki du tu ku / deh tan deh tan | dha

Japtal (musical notation, page 29)

Dha gu di nu ku / dha gu di nu ku |^{2} dha ti ri ki tu tuk dha / dha gu ti nu ku / tin ti nu ku | ta ge ti nu ku / dha gu di nu ku |^{3} dha ti ri ki tu tuk dha / dha gu ti nu ku / dhin dhi nu ku | dha

Dipchandi

Dha ti dha dha gi du nu gu / dha ti dha gi du nu gu dhi nu gi nu / dha ta gi du nu gu dha dha |^{2} gi du nu gu dha gi du nu gu dhi nu gi nu / dha ti dha gi du nu gu / dha ti dha gi du nu gu dhi nu gi nu / dha ta gi du nu gu dha dha | ta toon dhi gu tu ku / ta deek du di gi nu / dha ta toon |^{3} dhi gu tu ku ta deek / du di gi nu dha / ta toon dhi gu tu ku / ta deek du di gi nu | dha

3. TRANSLITERATIONS OF THE SONG TEXTS

Key

uh as in but

ah as in father

aw as in bought

ee as in flee

oo as in cool. Long vowels ee and oo are in italics.

ei as in fate

ai as in might

ow as in scoundrel

n added makes the vowel nasal as in French ("bon").

t and d are softer than in English. Hard t and d, equivalent to English, are in italics.

ch as in choose

kh is guttural like the German ch ("Bach").

h. when following consonants other than c or k, is aspirated. Bh, for example, is like buh-huh articulated almost simultaneously.

1. YEMEN

Sthayi

सु म र न क रूँ मैं | तो |^{2} रा | तू सा |^{3}
Soo–muh ruh–nuh kuh– roon main | to– rah *too* sah–

हे ब मे रा | आ वो |^{2} मे रे | गु न अ व |^{3}
hei– buh mei– rah | ah– wo mei– rei goo–nuh uh– wuh–

गु न त न | न ने हा |^{2} | र ॥
goo–nuh tuh– nuh | nuh nei– hah– ruh.

Antara

तू ही | दा ता |^{2} तू ही क | री म |^{3}
Too– *hee* | dah– tah *too hee* kuh– *ree*-muh

ते रो हि | ना म |^{2} क र ता | र ॥
tei– ro– hee | nah– muh kuh–ruh tah– ruh.

2. BILAWAL

Sthayi

दै या क | हां |^{2} ग ये | लो ग |^{3}
Dai-yah kuh– | hahn guh– yei lo– guh

ब्रि ज के | ब सै |^{2} या | ॥
bree- juh– kei | buh– sai– –yah.

Antara

ना मो रे | पं ख ना |^{2} पा य ल | पा सो |^{3}
Nah– mo– rei | puhn–khuh nah pah– yuh–luh pah– so

ना को ई | सु धि को ले |^{2} वै या | ॥
nah ko– *ee* | soo– dhee– ko lei– wai– yah.

3. KHAMAJ

Sthayi

प र दे स ³| वा जि न | जा इ ²| यो रे |
Puh–ruh– dei– suh– wah jee– nuh | jah– ee yo– rei

पा न न छा ³| ई प न | व रि या ²| भं व़ र ॥
pah– nuh– nuh chhah-*ee* puh–nuh– | wuh–ree– yah bhuh– wuh– ruh.

Antara

का हे की ³| ते री | ना व न ²| व रि या |
kah– hei– *kee* tei– *ree* | nah– wuh nuh– wuh–ree– yah

का हे ³| का ते रा | बा ²| सा ते रा |
kah– hei– kah tei–rah | bah– sah tei–rah

रा ख न हा ³| रा ब | ता ये ²| भं व र ॥
rah– khuh– nuh–hah– rah buh– | tah– yei bhuh– wuh–ruh.

4. BHAIRAV

Sthayi

का ना | वां | सु ²| री ब | जा ³| वे ⁴| री अ
Kah– nah | bahn– soo– *ree* buh– jah– wei– *ree* uh– |

री | ²| | मो ह ³| ना ⁴| मु ख |
ree mo– huh– nah moo– khuh |

हे ¦ र त ²| ढूं | क ³| ढूं ⁴| क ‖
hei– ruh– tub dh*oon*-kuh dh*oon*– kuh ‖

Antara

स ³| प्त सु ⁴| रन की | ता | न न ²| सों
Suh– ptuh soo– ruh–nuh– *kee* | tah– nuh– nuh son

मो रा ³| जी य ⁴| रा क | र | त ही टू ²|
mo– rah *jee*– yuh– rah kuh– | ruh– tuh– *hee too*

| क ³| टू ⁴| क
kuh *too*– kuh. ॥

5. PURVI

Sthayi

स ला 4| हे | का | र 2| कु जा | 3|
Suh– lah hei- | kah– ruh koo –jah

4| म न | | ख 2| रा | 3| ब कु जा 4|
muh–nuh | khuh rah– buh koo–jah

| | 2| ||

Antara

बि बि त 4| फा व | त | र हे 2| अ ज्कु |
Bee–, bee–tuh phah wuh– | tuh ruh– hei uh– jkoo–

जा 3| स्ता बु कु 4| जा | | 2| ||
jah stah-boo– koo– jah. |

6. MARVA

Sthayi

झां झ न 4| मो रा | झ न का | ई 2| न सु |
Jhahn–jhuh–nuh mo– rah | jhuh–nuh–kah– *ee* nuh soo

ना ई 3| लो ग 4| वा | पि या का ई | मु ख दि खा 2|
nah– *ee* lo– guh– wah | pee– yah– kah– *ee* moo–khuh dee–khah–

ई 3| ओ र ॥
ee aw– ruh

Antara

ले च लो 4| न ग र | में | मैं सु 2| र झ |
Lei chuh–lo nuh–guh ruh– | mei mai soo– ruh–jhuh–

न 3| मि ल बि छु 4| रे | आ | नं द 2| क | रे ॥
nuh mee– luh– bee– chhoo rei | ah– nuhn–duh kuh– rei.

7. KAFI

Sthayi

जा ने 3| दो मो हे | छो रो पि 2| य रु वा।
Jah– nei do mo– hei | chho-ro pee– yuh– r*oo* wah

Antara

क द र पि या तु म्हें | ला ज न 2| ड र है।
Kuh–duh–ruh pee-yah too–mhein | lah– juh nuh *d*uh– ruh–hai

इ त ने लो 3| ग न में ल | गा य ले त | 2ग र वा ॥
ee– tuh– nei lo– guh–nuh mein– luh | gah–yuh lei–tuh guh–ruh–wah.

8. ASAVARI

Sthayi

क 3| ग 4| वा | | वो 2| ल ही | रे 3| सो अ 4|
Kuh– guh– wah | bo– luh– h*ee* rei so uh-

ब | मो रे | पि 2| या | को 3| स गु 4| न बि– |
buh | mo– rei pee– yah– ko suh–goo– nuh bee- |

चा | 2| | र ॥
chah– ruh.

Antara

दु ध | भा | त 2| तो | हे 3| जो 4| लों खि |
Doo–dhuh | bhah– tuh to– hei jo– lon khee- |

लै | यां 2| औ र | डा 3| 4| रुँ |
lai yahn ow– ruh *d*ah– roon |

ग | रे 2| हा | र ॥
guh– rei hah-ruh

9. BHAIRAVI

Sthayi

बा बु ल | मो रा नै 3| य र छू टो | जा य 2|
Bah– boo– luh mo– rah nai– yuh-ruh chh*oo*-t*o* | jah-yuh

बा बु ल | मो रा नै $\overset{3}{|}$ य र छू टो | जा य $\overset{2}{|}$
Bah– boo– luh mo– rah nai– yuh-ruh chh*oo*-to | jah-yuh

Antara

चा र क | हा र मि ल $\overset{3}{|}$ डु लि यां मं | गा वो $\overset{2}{|}$
Chah–ruh kuh– hah-ruh mee luh *d*oo–lee yahn muhn | gah wo

अ प ना बि | गा ना $\overset{3}{|}$ छू टो | जा ये $\overset{2}{|}$
uh– puh– nah bee– gah–nah chh*oo*–to | jah– yei (yuh, *sic*)

बा बु ल | मो रा नै $\overset{3}{|}$ य र छू टो | जा य ॥
Bah– boo– luh mo– rah nai– yuh-ruh-chh*oo*-to | jah– yuh.

10. TODI

Sthayi

त न न दे रे | ना त दा $\overset{2}{|}$ नी ता रे |
Tuh nuh nuh dei rei | nah tuh dah *nee* tah rei

दा नी $\overset{3}{|}$ दा नी त | दी म्त दी म $\overset{2}{|}$ ता न्न
dah *nee* dah *nee* tuh | *dee* mtuh *dee* muh tah nnuh

दे रे ना | दा नी उ $\overset{3}{|}$ दा नी | ना ट्रे तुं ट्रे
dei rei nah dah *nee* oo dah *nee* | nah trei toon trei

दी म $\overset{2}{|}$ दी म त दि या ना | रे ना $\overset{3}{॥}$
dee muh *dee* muh tuh dee yah nah rei nah

Antara

उ द न | तो म्त दि या $\overset{2}{|}$ रे त न दे रे |
Oo duh nuh | to mtuh dee yah rei tuh nuh dei rei

न्ना त न न $\overset{3}{|}$ ना रे | ता रे दे रे $\overset{2}{|}$ ना दी म्त |
nnah tuh nuh nuh nah rei | tah rei dei rei nah *dee* mtuh

दी म्त न न $\overset{3}{|}$ दी म् दी म् | ता रे $\overset{2}{|}$ ना रे |
dee mtuh nuh nuh *dee* m[uh] *dee* m[uh] | tah rei nah rei

दा $\overset{3}{|}$ नी ॥
dah *nee*

4. Free Translations of the Song Texts

1. Let me remember you constantly:

   You are my lord.

   Oh! come! My lord, who overlooks both my virtues and my shortcomings in all the three planes—mental, emotional and physical.

   You are the bestower of the choicest,

   You alone are gracious, merciful,

   You are called the one who moves the world.

2. Oh God! Where have all those Vrajavasees (residents of Vraja, the chief centre of Lord Krishna's activity) gone? I have neither the wings (sense of pain and pleasure, good and bad, riches and poverty, high and low, etc. which are necessary to attain mental equilibrium, are referred to as wings) to fly to them nor have I the ornament Payal (referred to as an aid to tread the path towards knowledge) to attract them. There is no one to take care of me.

3. (i) The beloved implores her lover and makes entreaties to him saying, "Please do not leave me and go to another land. The trees are covered with new leaves and the blossoms have made their appearance in the orchards." Meaning thereby that the spring has set in and it has brought the message of reunion rather than of separation.

   (ii) Of what substance is your boat made? And of what substance is the pole made? May the Protector save us from the whirlpool.

4. Look! Oh! Friend! Lord Krishna is playing the flute. He, Mohan (the charming), is also stealing opportunities to glance at me.

   With a span of seven notes (grandeur and magnificence of all seven worlds—Saptaloka— is also an inference), he (the lord) is tearing my heart to shreds.

5. "What have I, a profligate, to do with piety?" (There is a world of difference between the ways of the so-called pious, and a man like me, free but devoted to God.)

   (The second line consists of meaningless syllables for singing.)

6. (i) On hearing the tinkling of my 'noopoor' (i.e. anklets), my lover turned his face to me while others remained unaffected.

(ii) Oh! let us go to the town of the dear one. There having met him I shall not be separated from him and the eternal joy will be mine.

7. Oh! loved one! please let me go! Oh! valued (precious) one, fear and abashment are not known to you. Nor do you hesitate to embrace me in the presence of so many people.

(The idea seems to be that supreme-conscious state does not admit of any self-consciousness as is expressed in fear and shyness.)

8. Oh, crow! tell me, (can you tell me?) what omen (tidings) have you brought (about my husband)? So long as I feed you with rice and milk and garland you, can you not tell me?

9. Look, Oh! Father, my homeland is slipping away from my life.

The palanquin is being brought by four carriers and my abode is being lost.

10. This is an example of *Tarana*, in which euphonious but meaningless syllables are used.

आम्रा
भरतनिधि,